Dossier:

The lost art of Maqām

With four video analyses of performances by Evelyne Daoud, Neyzen Tewfik, Hamdi Makhlouf, and by ʿAlī Maḥmūd and Sāmī a-sh-Shawwā

Amine Beyhom[*]

Introduction

This article is a sequel to the dossier "MAT for the VIAMAP"[1] published in NEMO-Online in November 2018. A few VIAMAP video analyses have since been published on the website of the CERMAA, namely – and chronologically:

- "*Paotred er gueù à bleuigner*" performed (2003) by Jorj Botuha[2]
- "*Greis mad pier gali galan*" by the same performer[3]
- An improvisation for the *ʿūd* played in *maqām Ṣabā* by Hamdi Makhlouf (Ḥamdī Makhlūf)[4]
- "*Akh tagorye hʾashyrie*" (Syriac Orthodox Chant) sung by Evelyne Daoud (Evlīn Dāwūd)[5]
- Two 3D video analyses featuring 3D techniques:
    - An alternate take of Hurrian Song No. 6[6] sung by Lara Jokhadar[7]
    - A *Huseynî Taksim*[8] performed by Neyzen Tevfik[9]

Each of these videos features additional techniques for the analysis – and for the presentation of the results. Only the three analyses related to *maqām* music (the third, fourth and sixth listed above) are proposed in the first part of this dossier, following an order of growing complexity of the analysis (but not of the performance).

However, none of the aforementioned six analyses, and likewise none of the 44 video analyses previously published by the CERMAA has necessitated as much time, details in the analysis, and research – were it upstream or downstream – as the *qaṣīda* "*Yā Nasīm a-ṣ-Ṣabā*" performed by *Shaykh* ʿAlī Maḥmūd and violinist Sāmī a-sh-Shawwā in 1927 and proposed in Part II of this dossier.

While the analyses in Part I unveil the skills of exceptional performers in the *maqām* realm, Maḥmūd's and a-sh-Shawwā's performance[10] take us to heights of mastery and complexity which seem difficult to reach today, and gives a unique example of the Art of *maqām* as it came to be fully developed towards the beginning of the 20th century.[11]

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[1] "*Maqām* Analysis Tools for the Video-Animated Music Analysis Project" – [Beyhom, 2018b]. (Note that all the author's writings – except for the book on Byzantine chant – are available for free download at http://foredofico.org/CERMAA/publications/publications-on-the-site/publications-amine-beyhom.)

[2] Available at http://foredofico.org/CERMAA/archives/1167, referenced [Beyhom and CERMAA, 2018a].

[3] Available at http://foredofico.org/CERMAA/archives/1198, referenced [Beyhom and CERMAA, 2018b].

[4] Available at http://foredofico.org/CERMAA/archives/1238, referenced [Beyhom and CERMAA, 2018c].

[5] Available at http://foredofico.org/CERMAA/archives/1273, referenced [Beyhom and CERMAA, 2019a].

[6] A first take – [Beyhom, 2018a] – was analyzed for the aforementioned "MAT for the VIAMAP".

[7] Available at http://foredofico.org/CERMAA/archives/1433, referenced [Beyhom and CERMAA, 2019b].

[8] The transliteration of Turkish terms is kept as is from the original published CD.

[9] Available at http://foredofico.org/CERMAA/archives/1386, referenced [Beyhom and CERMAA, 2019c].

[10] An early release of the video analysis of this performance was planned for the 29th Conference on Arabian music organized by Dar al-Opera in Cairo in November 2019; due to the revolt in Lebanon (starting 17th of October and ongoing as I write these lines), this public preview had to be cancelled.

[11] See the introductory paragraphs for both Part I and Part II. The Video analysis is available at https://youtu.be/et4iT3HLxno.

Preliminary notes and conventions for the graphic representations of melodic contours and sound intensity in the proposed video analyses

In all 2D graphic analyses of the VIAMAP, the pitch contour is shown as a black broken line,[12] with the relative intensity – when present – shown as a brown(ish) semi-transparent line. Score scales for *maqām* analyses – when present – are based on the conventional quarter-tone division (half-flat "𝄳" and half-sharp "𝄲" accidentals).

Two special terms are used to qualify scales and the music:

- *Semi-tonal* polychords or scales are based on a division of the octave in 12 semi-tones – An over-simplified representation for such scalar elements would be the equal-tempered common scale of Western music.
- *Zalzalian* scales and polychords are based on the non-tempered use of the vertical melodic (musical) space – An over-simplified concept of *zalzalism* presents it as based on the quarter-tone division of the octave, with *zalzalian* intervals being odd multiples of a quarter-tone (mainly three-quarter-tones and five-quarter-tones intervals).

Digital (numerical) representations of scales are proposed in multiples of the approximate quarter-tone, but can also be composed – for semi-tonal scales – of multiples of the semi-tone. For example, the Western "major" scale can be represented as a suite of seven digits 2212221 in multiples of the semi-tone, and as 4424442 in multiples of the quarter-tone.

In the semi-tonal representation, this corresponds to (for example) *c* 2 *d* 2 *e* 1 *f* 2 *g* 2 *a* 2 *b* 1 *c'* with the interleaved numbers corresponding to the intervals (represented by the number of semi-tones they contain) between the successive pitches of the scale. This scale corresponds to *c* 4 *d* 4 *e* 2 *f* 4 *g* 4 *a* 4 *b* 2 *c'* in the representation based on multiples of the quarter-tone – which is the main one used in the VIAMAP video analyses.

Graphic scales are based on the same intervallic division and feature to the left (and in the intermediate column) the names of the degrees of the scale (Fig. 1). These names follow the author's proposed solmization in 2012[13] namely, for the main degrees of the scale of *maqām Rāst*: *rā* = *RĀST* = *c*, *dū* = *DŪKĀ* = *d*, *sī* = *SĪKĀ* = e^-, *ja* = *JAHĀRKĀ* = *f*, *na* = *NAWĀ* = *g*, *ḥu* = *ḤUSAYNĪ* = *a*, *aw* = *AWJ* = b^- and *Rā* = *KIRDĀN*[14] = *c'* (*C*).

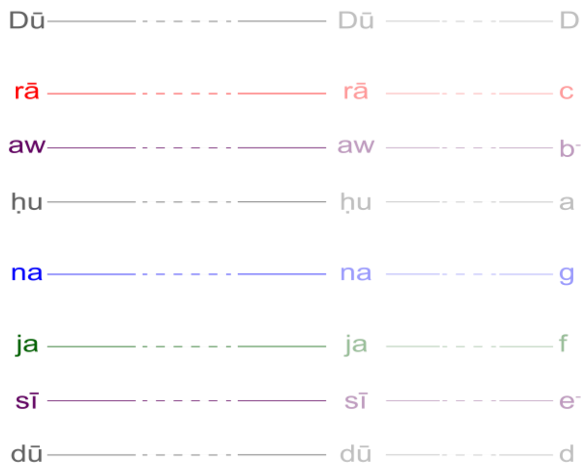


Fig. 1 Typical graphic scale used for the video analyses of *maqām* music in the VIAMAP, here from *d* to *D*. (Partly dashed lines are substituted to the wider lines of the effective scales used in the videos; the scale and note names to the right side are dimmed.)

In literal explanations above, note names are italicized. The tonic is – always – relative while note names change their initial letter with the change of octaves. Intermediate notes (called *ʿarabāt*) are likewise given corresponding solmization syllables. (FHT 1:56 for these and for detailed explanations about the solmization.)

As a short reminder, the analyses of the VIAMAP series are animated with moving graphs and (moving or) fixed cursors. In the 2D analyses, the screen is divided

[12] This changes in 3D and multi-parts analyses as different colors are needed to differentiate supplementary elements of the analyses.

[13] The basis of the solmization was proposed in [Beyhom, 2012, p. 68]. It was further developed in FHT 57 p. 245 in the article "MAT for the VIAMAP" by the author/editor – downloadable here, and is further detailed in FHT 1:56 in this dossier.

[14] The denomination of this degree varies: it can be found as *KARDĀN* – and I used it thus in previous writings and analyses – and *KOURDAN* (Turkish – probably *KURDĀN* in transliteration) in (al) Faruqi's *Annotated Glossary* [Al Faruqi, Racy, and Randel, 1981, p. 139]. Further linguistic research shows that the right name for the upper octave of *RĀST* would be *KIRDĀN*. (See https://www.almaany.com/ar/dict/ar-ar/كردان/, accessed 19/09/19.)

in two horizontal stripes (Fig. 2 and FHT 3:58) with the upper stripe showing a large scale view of the graphic analysis, while the lower stripe shows a more detailed view depicting approximately one sixth of the time span in the upper view.

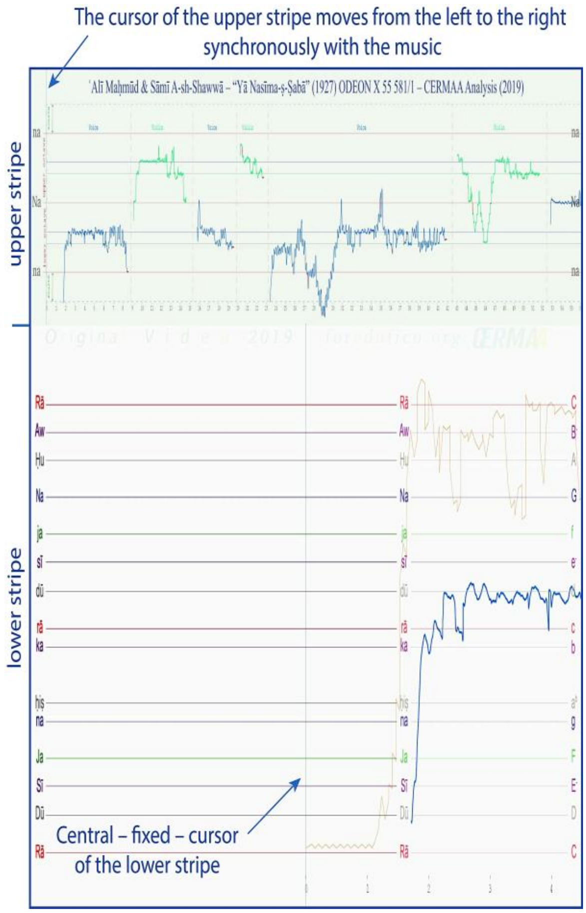


Fig. 2 First frame of the video analysis of "*Yā Nasīm a-ṣ-Ṣabā*" by performed by ʿAlī Maḥmūd and Sāmī a-sh-Shawwā with explanations. (Equivalent to FHT 3:58, here shrunk horizontally to fit within the column.)

In the upper view, the cursor moves – generally[15] – from the left to the right synchronously with the music (and with the upper graphic which moves synchronously from right to left[16]), whenever in the lower view, the – Central – cursor is fixed while the graphic moves steadily – and synchronously with the music – from right to left.

The color code for graphic scales used by the author for previous analyses is used as a standard procedure in the upper stripe – when present[17] –which features a division of the vertical space based on the tonic and its octave (**red** horizontal lines, plain for the tonic), the fourth (**green** – sometimes dashed – line) and the fifth (**blue** – sometimes dashed – line). (This can be modified, adapted or extended according to the specificities of each analysis as shown in Fig. 3.)

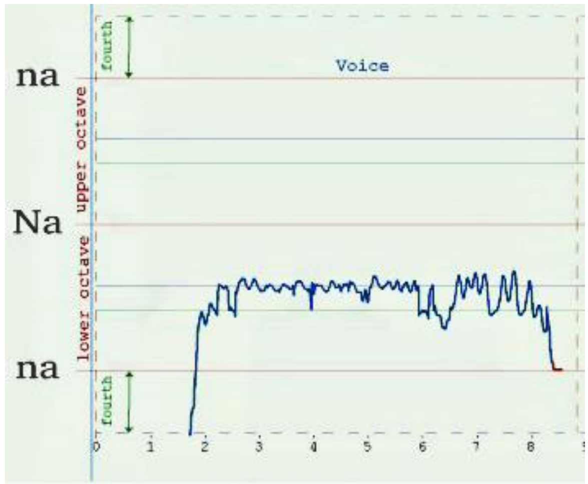


Fig. 3 Detail from FHT 3:58 (unshrunk left upper corner of Fig. 2) showing the division of the vertical space with horizontal lines following the color code proposed by the author, namely: **red** for the tonic (central *Na*) and its octave(s) (*na* – *na*), **green** for the – ascending – fourth(s) and **blue** for the – ascending – fifth(s), delineating here a near three-octaves span. (The blue vertical cursor is here slightly displaced to the left for a better view of underneath positioned details.)

The same color code is used – in an adapted form – in the lower stripe, but with *rā* = *c* being the tonic (red line) whatever the ongoing *maqām* is.[18] (Fig. 1)

As was the case with previous analyses of the VIAMAP and in the general view, the graphic scale moves – slightly, and only when needed – vertically to

[15] Right to left ("Arabic") versions were produced to demonstrate the possibility of undertaking them with the currently existing tools.

[16] From the right to the left in the "Arabic" versions.

[17] The upper stripe is standard for 2D analyses of the VIAMAP: it allows for a wider view of the graphic analysis. In 3D analyses, the point of view of the observer can be changed in order to similarly have a wider view of the analysis – or also to concentrate on particulars of the performance – which makes the upper stripe superfluous.

[18] This is kept unchanged from one analysis to the other for the sake of continuity, on one side, and within the same performance, on the other side, because changing the colors of the graphic scale with the changes of tonic could (1) have a disturbing effect on the viewer – because of a possible loss of visual bearings – and (2) because this would require a considerable amount of supplementary editing.

better approximate the changes of the pitch of the tonic, mainly for singers.

FURTHER NOTES

In the literal descriptions and explanations – be these superimposed to the graphic analyses or in the text, the timing for the analysis (the row of numbers below in the lower stripe – Fig. 2 and Fig. 4 – and for most analyses in the upper stripe – Fig. 3) is conventionally given as "s_a" = "seconds of Analysis time". Video time is different as the analysis is always preceded by an introductory part, which compels to differentiate video time (in seconds) as "s_v" = "seconds of Video time".

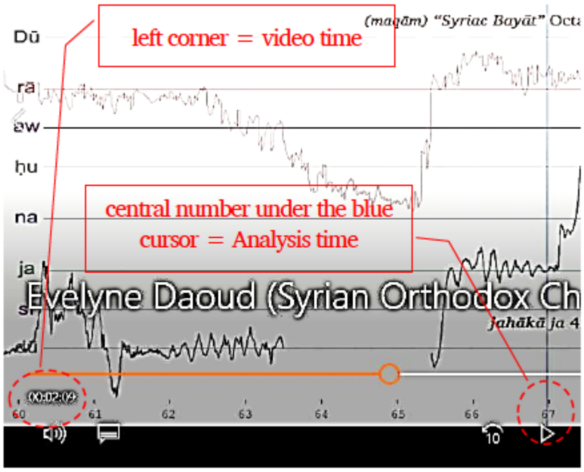


Fig. 4 Detail from a snippet view of the video analysis of the *takhshefto* (supplication) *"Akh tagorye h'ashyrie"* (Syriac Orthodox Chant) performed by Evelyne Daoud as shown by the Windows 10 standard video reader.[19]

In order to differentiate homonymous names of *maqām*(s) from degrees of the scale and from *genē* (called *ajnās* in Arabic – see FHT 2:57), upper and lower cases lettering differentiates (the scale of) for example *maqām Rāst* (initial uppercase, 4334433 in multiples of the approximate quarter-tone) from the (pitch) tonic *RĀST* (uppercase) and the tetrachord (or *genos* or – Arabic – *jins*) *rāst* (lowercase, 433 in multiples of the quarter-tone).

In both literal analysis and annotations to the graphic analysis numbers between brackets are additional bordering intervals used (or neglected) in the performance: for example, a *rāst* tetrachord[20] on *NAWĀ* = *na* will be noted *na* [3]433[4] – with digits expressing successive multiples of the quarter-tone – if the performer uses one-interval extensions for the original tetrachord *rāst* 433 on *RĀST*.

The rest note of the tetrachord is always *na* but the performer may use a lower ("leading") interval of one tone ("4") between *f* and *g*, and a higher one-tone interval between *Rā* = upper *RĀST* = *KIRDĀN* = *c'* or (*C*) and *Dū* = upper *DŪKĀ* = *d'* (or *D*). In a similar way, a *ḥijāz* tetrachord on *DŪKĀ* = *dū* will be noted *dū* 26[2] if the performer *does not* use the upper semi-tone of the original tetrachord *ḥijāz dū* 262 (the "[2]") in the described performance.

In another example, a *ḥijāz tetrachord* on *DŪKĀ* = *dū* may be noted *dū* [2]262[4] if the performer uses one-interval extensions for the original tetrachord *ḥijāz dū* 262. The rest note of the tetrachord is always *dū* but the performer may use a lower interval of one half-tone ("2") between *c*# and *d*, and a higher one-tone interval between *na* = *NAWĀ* = *g* and *ḥu* = *ḤUSAYNĪ* = *a*.

A similar example featuring the graphic representation of a *maqām Sīkā* performed by ʿAlī Maḥmūd is shown in Fig. 5.



Fig. 5 Detail from a frame of the video analysis of *Yā Nasīm aṣ-Ṣabā* (see Part II) around 99 s_a.[21]

[19] Video time is shown in the left bottom corner (00:02:09 = 129 seconds = 129 s_v in the convention used within the VIAMAP); Analysis time is shown in the lower row with the time of the current frame marked by the number under the – or closest to – the blue (still) vertical cursor, *i.e.* here 67 seconds = 67 s_a.

[20] A table of the main polychords used in *maqām* music is provided in FHT 2:57.

[21] The performer – here *shaykh* ʿAlī Maḥmūd – uses only part of the upper scale (the upper interval "[3] between *Dū* = *D* and *Sī* = *E*⁻ – which complements the octave *e*⁻_*E*⁻ – is not used) and uses a near-instantaneous lower pitch *dū* corresponding to the bottom of the (three-quarter-tones interval represented by the) initial "[3]" for the interval *dū*_*sī* = *d*_*e*⁻.

Part I: The many subtleties of *maqām* music

"Three Arabian musicians, a Moroccan nāy*-player*[22]*, a Syrian* kamān*-player*[23]*, and an Egyptian* ʿūd*-player, meet.*
Bragging about his skills the first says:
– Yesterday I played a *taqsīm*[24], at Salle Pleyel in Paris. It lasted half an hour and blew the crowd away for twenty minutes.
The Syrian retorted:
– A week ago, at the Albert Hall, I played such a sublime one that the god of music came down to the stage and told me: 'You are the best *kamān* player in the world!'.
Suspiciously, the Egyptian ʿūd*-player asked:*
– Did I really say that?*"*

[in Philippe Vigreux, "Centralité de la musique égyptienne"][25]

The realm of *maqām* music stretches from Spain to India, and from Central Europe to Central Africa. This music is far from being monolithic, and declinations all over the vast surface for which this music is – more or less – characteristic are countless.

More specifically, however, "*maqām*" pertains to Art music as it was performed in city centers, at the courts of the Caliphs – why not? – or of local potentates – also called "Emirs" – and in the houses of rich merchants and other various patrons and benefactors of the arts.

Despite its abundantly described refinement and effect on the affect of listeners[26] – and until the 18th century, this art was predominantly transmitted in Aural form, notwithstanding scarce attempts at giving it a (pseudo-) scientific – or theoretic – justification,[27] or at setting down in writing its volatile content.[28]

In the 19th and 20th centuries, and in parallel with the growing influence of Western nations on the countries previously under – or soon to be free from – Ottoman rule or influence, a boom of musical creativity took place[29] which resulted, on one hand, in an increased complexity of the compositions in this music, together with the irruption of Western music and musicology in the musical circles of these countries.[30]

Most of the music in the area shifted from Aural to written teaching, using mainly western terminology and concepts to explain, evidently, the inexplicable. This resulted in new trends[31] of westernized music which coexisted with further refinements of the early traditions and, somehow, today, in a sharper division between religious and secular musics, with the religious mostly refusing the latter qualification for their chant,[32] and with the

[22] A reed flute used commonly in *maqām* music.

[23] In this context, a western violin.

[24] The *taqsīm* is an improvised – usually solo – musical piece mainly played as an introduction to a – mostly sung – composition/*maqām*. It has become today – for the most part influenced by the "Iraqi School" of Brothers Jamīl and Munīr Bashīr – a musical form by itself, performed mainly in concert halls. (See also in Part II the quotes from A.J. Racy explaining *taqsīm* and *taqāsīm*.)

[25] Translated from [Vigreux, 1991, p. 28], who explains that this is a *nukta* (joke) which was still told (at the time of publication of his article) in musical circles of the *Maghrib* countries.

[26] Mainly in the 9th-Century *Book of Songs* [*Kitāb al-Aghānī*] of Abū-l-Faraj ʿAlī ibn Husayn ibn Muḥammad ibn Aḥmad ibn al-Haytham al-Marwānī al-Umawī (al-Qurashī) al-Aṣfahānī – See for example the Beirut edition [Aṣfahānī, 1990].

[27] Mainly in the writings about music of al-Kindī, al-Fārābī (Alfarabius) and ibn Sīnā (Avicenna) – Early and Golden Ages of Islam – then Ṣafiyy-a-d-Dīn al-Urmawī in the 14th-15th centuries, which all are based on Ancient Greek – and mainly Pythagorean – theoretical descriptions of music.

[28] Two inconsequent attempts by (al-) Kindī and (al-) Urmawī. (See also previous footnote.)

[29] See notably (in French) [Vigreux, 1991, p. 3] for the technical aspects of this development of music in Egypt, and notably in *inshād*.

[30] This aspect of musical and musicological Orientalism is documented in [Beyhom, 2016]; concerning more specifically the influence of western music on the teaching of music in Egypt: "Institutionalized learning of music was introduced in the 1820s and 1830s by the Albanian ruler Muḥammad ʿAlī (r. 1805-1848), who founded five schools of Western military music where Italian and French instructors taught young working-class Egyptians band instruments and the rudiments of Western notation and theory. These schools introduced Western notation and inaugurated a tradition of Western-style military music in Egypt, supplying trained musicians to military bands, orchestras, and music institutions. In the twentieth century, Arab and Western 'art' music learning was institutionalized, and Western music was incorporated as a basic component in the training of Arab musicians. In addition, the use of Western notation and solfège for the teaching and performance of Arab music became pervasive" – [El-Shawan Castelo-Branco, 2001a].

[31] The westernization of *maqām* music in the 19th and 20th centuries is documented in numerous writings – or even recordings with extended liner notes such as *Athar al-Gharb fi-l Mūsīqā al-ʿArabiyya* [*The influence of the West on Arabian Music*] [Sahhab, 1999] –, and notably for Byzantine chant in [Beyhom, 2015a ; 2016]. (See also previous footnote.)

[32] This is a constant attitude for sheikhs of the Muslim religion – for example – as a member of the CERMAA research center in Lebanon could experiment while trying to research Islamic chanting with local sheikhs. Note also that, at the *3rd International Musicological and Psaltic Conference on Psaltic Art and Practice of Psaltiki – Volos, Greece* (May 30 to June 2 2018), Jordan Banev, a Bulgarian cantor and musicologist, demonstrated with examples the intrusion of western musical

secular abandoning little by little the sung foundations of the art of *maqām* to replace them with instrumental performances[33] – or with "pop" Arabian singing.

While the concept of "Grand" (understand Western Classical) music pervaded the teaching – and the minds – in the various conservatoires of the region,[34] and while the art of *maqām* singing became a – nearly despised, but still worshipped by the masses[35] – sub-category of the "new", written teaching of this art,[36] the ancient art of *maqām* slowly faded away, being kept alive in scarce pockets of resistance – notably in the religious chanting in both Islamic[37] and (Eastern)[38] Christian teachings.[39]

"Arabian" music to be heard in the Arabian countries in the 1960s-1970s was already mostly hybridized, especially for the mainstream performances by Abd-al-Wahhāb and Umm Kulthūm[40] in Egypt[41], which took over the whole Arab world and sustainably changed not only the music, but also the very concept of it.[42]

In parallel to this "Classical" Arabian music co-existed traditional, rural or Bedouin (or Gypsy) "Folk" music which was partly processed for Urban performance – and thus also hybridized –, or remained otherwise (more or less) "authentic".

* * *

The 1960s and 1970s were very interesting decades in the world, but also in the Arabian countries, and especially in the most – albeit superficially – Occidentalized country among these: Lebanon.[43]

schemes in Byzantine chant and linked this influence to the fact that this chant was considered as "music".

[33] (Sole) Instrumental music was reputed, still in the 11th century and in the writings of al-Ḥasan Ibn a-ṭ-Ṭaḥḥān [Ṭaḥḥān (ibn a-ṭ- ~ al-Mūsīqī), 1976 ; 1990] (himself a singer by trade), as the lowest form of musical art. (Personal communication by Rosy Beyhom.)

[34] Most of the "conservatoires" in the region were founded in the first half of the 20th century, and the first music schools relying on western notation and music theory as early as the 1820s in Egypt – see also [El-Shawan Castelo-Branco, 2001a] (quoted in footnote no. 30) and [Vigreux, 1991, p. 11]. A few more decades were however necessary before Egyptians would appreciate western music (in fact not before the 20th century according to [El-Shawan Castelo-Branco, 2001b, p. 611], notably when "[t]raining in Arab and Western music became a requirement for Egyptian musicians after the study of music was institutionalized in the 1930s" – [El-Shawan Castelo-Branco, 2001b, p. 612]; see also – in French – the very concise and documented [Roy, 1992]): "In 1840, in a survey of life in Egypt during Muḥammad ʿAlī's reign, A. Clot-Bey—a French physician who was the head of the first Egyptian medical school—described Egyptians as indifferent to European military music and expressed his own skepticism about the utility of Western military music in an Egyptian context: 'Our music does not affect Egyptians at all. Even the patriotic hymn Marseillaise... neither causes their hearts to vibrate, nor opens their chests, nor catches their attention. Requiring that Egyptians use our instruments and sing our hymns does not fulfill the aim of military music. Egyptians who faint with joy when they hear their own singers and instrumentalists are bored and upset when they hear European instruments and songs'" – in [El-Shawan Castelo-Branco, 2001b, p. 609].

[35] The frenzy generated by concerts of Abd-al-Wahhāb and Umm Kulthūm in their late period is a striking example of the survival – and at the same time of the evolution towards westernization – of the art of *maqām* singing in the modern era.

[36] The written – theoretical and notational – teaching is mostly based today on Western theory and terminology.

[37] This will be further expounded in the Introduction of Part II in this dossier.

[38] Mostly Orthodox, as Maronites and (Oriental, Melkite) Catholics integrated pop music and equal temperament in the liturgy – notably in Lebanon – beginning with the 1960s, and till today for parts of the liturgical service and chant. (This I know from personal experience.) Note that the Maronites were, originally, Syrian Christians: "Some Chalcedonian Syrians, instead of becoming Byzantinized, formed another ecclesiastical unit in western Syria, with its leadership centered at the monastery of St Maron (*d c*410). Opinions differ as to whether they ever adopted the Monothelite heresy condemned by the Third Council of Constantinople in 681, but with the Muslim conquest they were driven into the mountains of Lebanon, where their descendants are known as Maronites. During the Crusades, in 1182, the Maronites affirmed allegiance to Rome and became a uniate rite, the only branch of Syrian Christianity with no interdenominational divisions" – [Husmann and Jeffery, 2001, p. 858].

[39] Note that even religious chant (see previous footnote) underwent changes, be it in Islamic chant or in Byzantine chant – the latter changes are abundantly explained in various writings from the author including [Beyhom, 2015a ; Beyhom, 2016] (and a few presentations in Cyprus and Greece in 2018 and 2019, the proceedings of which are under publication).

[40] And the other Five of the "Great Seven" representatives of Arabian music – as they are called by Victor Sahhab in his homonymous book [سحاب, 1987] – namely Zakariyyā Aḥmad, Riyāḍ a-ṣ-Ṣunbāṭī, Muḥammad al-Qaṣabjī, Sayyid Darwīsh and Asmahān. (See also "Stardom in Egyptian Music: Four Case Studies" in [Danielson, 2001].)

[41] Not to forget composers such as Lebanese (but in the Egyptian "style") Farīd al-Aṭrash and other composers, singers and musicians – for example ʿUmar Khūrshīd (Omar Khorshid as he was commonly known – see notably [Wikipedia Contributors, 2019a]) who first introduced a fretted electric guitar in the Arabian "orchestras" and first launched the fashion of electrified "Belly Dance" music –, all of which were active in the Egyptian "Post-*Renaissance*", a *de facto* westernization of the arts and, partly, of the mores.

[42] About the cross-influences of music in the Arab world – and notably with Egypt – in the 19th and 20th centuries, see the vivid description (in French) by [Vigreux, 1991, p. 24–26].

[43] Egypt and Lebanon have today – as before – a peculiar relation in the field of music: "[Y]outh in Cairo have come to judge the authenticity of their Egyptian subjectivity against the political subjectivity of their elders' generations, and the authenticity of their gendered, racial, and cultural subjectivities against those of the West and those of other Arab countries, most particularly Lebanon" – [Gilman, 2010, p. 7]. See also Chapter 4 [Gilman, 2010, p. 98–142] in this thesis about the – notably

It is in this country – even more than in Egypt[44] – that the most incredible cultural mix, which evidently included music, took place. It is this cultural mix that I grew up within, listening – mostly from what members of my family played on the turntable, or from the radio – to Abd-al-Wahhāb or Umm Kulthūm, or to Farīd al-Aṭrash and Abd-al-Ḥalīm Ḥāfiz and other representatives of the mainstream, but also to more specific singers such as Ṣabāḥ Fakhrī or Nāẓim al-Ghazālī, or to even more "popular"[45] singer such as Samīra Tuwfīq,[46] or "local" such as Ṣabāḥ, Fayrūz, Wadīᶜ a-ṣ-Ṣāfī, and Lebanese urbanized Folk music by the Raḥbānī brothers or the less known[47] (albeit – most probably – musically more interesting) Zakī Nasīf and the sublime Philemon Wehbeh, all these together with classical western music or the Beatles, the Rolling Stones and other mainstream pop bands such as Pink Floyd and CSNY[48], not forgetting French *Chanson* (or simply Pop), American and Bollywood Film music, Demis Roussos, Dalida and other Mid-Eastern "Musṭafā(s)"[49] who all – composers and performers – contributed in shaping the musical panorama of these decades.

Growing in this maelstrom of musical influences doesn't necessary help locals shaping a musical identity, and even less musical authenticity. The very concept of "Arabian" music was – and still is – so blurred in the country[50] that even "Arabian" musicians performing "Arabian" (or *maqām*) music couldn't describe or explain the differences between the music they performed and other musics of the world.[51]

* * *

While I was still living in Paris in the 1990s, and first trying to understand what characterizes *maqām* music from other musics, I became acquainted with Bernard Moussalli[52] whose particular views on music and musicology impressed – and lastingly influenced – me. After a preliminary (and initiatory) tour of the musics of the world[53] – which I had to undertake for two years before he accepted me as his "apprentice" – came numerous and frequent sessions of listening to the recordings collected by Moussalli, during which I learned little by little to appreciate the various aspects of *maqām* (and other) music, and slowly came to understand the richness of its more authentic (*i.e.* less – or differently – hybridized) expressions.

Beyond my personal desire to recover an identity that I knew was lost,[54] or at least faltering, my – continuously

hilarious – competition in the minds (if not in the affect) of the young Egyptian generation between the (so superficially) "western, sophisticated" looks of Lebanese pop (Arabic?) singers ("Stars") and the more conventional looks of Egyptian singers. (See notably [p. 117] this commentary by an Egyptian – female – writer: "Now, in Egypt, the beauty standards have been raised to a par that the more Lebanese you look, the more acceptable you are", and this comment [p. 137] by Gilman: "Nowadays, Egyptians receive images and ideas through globalized capitalism, more than they export them. They get their beauty ideals from Lebanon now, and in some ways, perhaps, Lebanon has simply replaced France or England in this regard", adding [p. 139], "[This] is an intensely regionalized phenomenon, and an intra-Arab world phenomenon. Egyptians receive these images from Lebanon's video clips, which are populated with Lebanese stars and, in many cases, financed by entrepreneurs from Saudi Arabia and the Emirates. It is tempting to make the argument that at least some of the beauty ideals evinced in these Lebanese video clips originated in Western Europe and entered Lebanese society as part of French colonialism […]".)

[44] (See previous footnote) Egyptian and Lebanese musical soundscapes were shaped differently – although they influenced one another and still do – because of the geographical particularities, and because of the differences in sizes between the two countries. Egypt was for example more open to music from other North-African Arabian countries whenever Lebanon shared the same "Folklore" – differing from the Egyptian one – with Syria and Palestine. Moreover, and while the might of Egyptian surface and population gave it the upper hand in influencing other Arabian countries and exporting its music to those countries, Lebanese musical production was also well known, including in the Maghreb.

[45] In the sense that they perform "non-classical" Folk-like music.

[46] And other, less known interpreters of Folk songs such as the today nearly forgotten (female) singer Samra ("Samrā'").

[47] Internationally, but not necessarily locally.

[48] "Crosby, Stills, Nash and Young", either the four together, in trio, in duo, or as solo performers with or without accompanying musicians.

[49] From the multilingual song "*Ya Musṭafā*" (in Arabic يا مصطفى), apparently composed by Egyptian Musician Muḥammad Fawzī (1918–1966), and which became popular in Europe with its release by Egyptian singer Bob Azzam (of Lebanese origin, how not surprising), in 1960 in France – see [Wikipedia Contributors, 2018] and https://www.youtube.com/watch?v=2pE0T07zs5s.

[50] And in most countries of the *maqām* realm.

[51] Arabic language, which was the last haven of Arab musical identity in these decades, was already being replaced – and not only in music – by a French-Arabic-Spanish-Italian (and also Greek) mix, and the musical language conveyed by popular performers in the Mid-Eastern region established a musical *lingua franca* which sustainably influenced subsequent music in the region. The last stronghold left to these musicians was the invented/adopted concept of the "quarter-tone" in Arabian music, which was – partly – a marker of superiority (over western music) in the same time as it "othered" Arabian music – See [Beyhom, 2016].

[52] Who was – sort of – an arbiter of elegance of *maqām* music at that time.

[53] This included more traditional forms of *maqām* music, but also contemporary western music, Free Jazz and so on.

[54] In a country such as Lebanon, where all bearings are lost except for religion, tribal allegiance, power and money, most Lebanese who can

growing – passion for music, were it western, ethnic or more specifically *maqām*, led me soon after to abandon a career in "hard" sciences, then to the music production business, to finally become a musicologist the main aim of whom was to understand the specifics of the latter music and to explain them – if not to others then to myself.

However, while researching contemporary expressions of Arabian music and discussing with my (musicology) teachers, on one hand, and with performers and theoreticians of *maqām*, on the other hand,[55] I discovered the abyssal misunderstanding between the two worlds, together with the attempts at bridging this gap undertaken by, mainly, Tunisian musicology.[56]

In what concerns the local "science of music" in the countries of *maqām*(ic) expression, as well as with representatives of the classical musicology and ethnomusicology, another deep misunderstanding lay in the concept of musical science as such.[57]

Having a solid foundation in "hard" sciences, I experienced real difficulties in accepting the contradictory, inconsequent and highly volatile explanations provided by this "science of music",[58] not only for specific characteristics of specific musics, but also about musical fundamentals such as the number of degrees of the scale and the sizes of the intervals that compose it – as one example among others.[59]

At some point (at least a decade and a half ago), I realized that the available tools of (ethno-)musicology, were they auditory, written or graphical, would never suffice to explain *maqām* music in a satisfactory way. The double problematic of the loss of culture with local performers and theoreticians,[60] together with the invasion of their music – and minds – by western terminology and musical concepts created a cultural gap that was becoming impossible to mend.

In other terms, while the pleasure of listening to recorded or live *maqām* music was still intact – and growing with the amount of listening to it and enjoying it –, a wall was still standing between pleasure and comprehension, thickened by the strata of theoretical discourses inherited from the musicology of Western music.

Years of further research were necessary before the alternate tools described in the – aforementioned – dossier "MAT for the VIAMAP" reached maturity and allowed me to discover and explain, notably in the past two years, some of the characteristics of this music that still remained unexplained – or unreachable with classical tools of (ethno-)musicology.[61]

The following analyses expound further some of these characteristics, beginning with simpler – but not least enjoyable – expressions of *maqām* music, and ending – in Part II – with the analysis of the most complex composition I met in my musical (and musicological) life, the aforementioned "*Yā Nasīm a-ṣ-Ṣabā*" performed in 1927 by *Shaykh* ʿAlī Maḥmūd and Sāmī a-sh-Shawwā.

***

look beyond this limited horizon experience a real difficulty in determining their belonging. (Note that the writing of this article began well before the 17th of October 2019 people's revolt in Lebanon.)

[55] These "discussions" could also be undertaken, evidently, through the reading of specialized literature on the subject.

[56] Tunisian musicology, until very recently, remained however very dependent on French musicology which, in my view, is still today beset by the contradictions of the colonial and pre-colonial eras.

[57] If not in the concept of "music as science" (the main theme for this number of NEMO-Online) which has pervaded the minds of – among others – Arabian scholars, such as [Zakī and زكي, 1995, p. 9–10]: "**Music: Science, Art, Language.** Music is a science among humanities which is studied as any kind of education sciences is. Music has its own rules, theories and applications. This science has many branches that are of interest to whom wishes to study music: from a hobby perspective, professional study or learned amateur perspective. There are essential rules related to composition, instrumental arrangement, vocal arrangement and also what precedes those such as harmony [...], comparative musicology, aesthetics of music, analytical history of musical forms ... and others". As [Vigreux, 1991, p. 15] underlines: "[for Arabian] Modernist theoreticians, […] traditional Arabian music is an obsolete form of music […] and we find in many of their writings the idea that [a] music without harmony is a dead music form".

[58] In fact, the more these musicological explanations relied on numbers and so-called mathematics, the more I realized that these were based on hollow ground…

[59] I have explored this and other similar problematics in my thesis [Beyhom, 2003b], but also in most of my subsequent writings, notably the last three articles for NEMO-Online [Beyhom, 2016 ; 2017 ; 2018b].

[60] This loss of culture had become so generalized that there existed no more guides which would help understand and analyze the music – or, when these guides still existed, they were obscured by the heavy influence of the theory of the "International [or 'Global', or 'World' – *ʿālamiyya*] music" (which is how local musicians call western classical music).

[61] See [Beyhom, 2018b] – Part III.

A. An analysis of "Akh tagorye h'ashyrie" (Syriac Orthodox Chant) performed by Evelyne Daoud

Foreword

While I was preparing a lengthy presentation in 2015 entitled *Paroles (et gestes) mélodiques dans les musiques d'Orient*,[62] I used one of the tracks of the CD *Syrian Orthodox Church – Antioch Liturgy* (1983/1992) D 8039 Auvidis-Unesco (Fig. 6 and Fig. 7) as part of a four-tracks audio mix (see Fig. 8 and Fig. 9, and watch the video NO-5-8-1_AB_VS01-04[63]) to show (1) the similarities between – at first sight (or rather "at first listening") – seemingly very different musical cultures and (2) the virtues of heterophony as a unifying agent in *maqām* music.

The track I used featured a religious choir from the town of Qāmishlī in Northern Syria (Fig. 10) the intrinsic heterophony of which was stunningly beautiful, if not unusual to my ears.

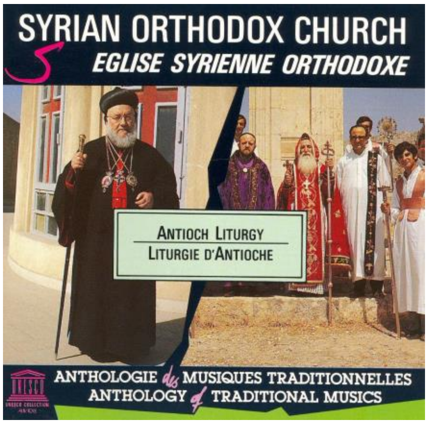


Fig. 6 Cover of the CD *Syrian Orthodox Church – Antioch Liturgy*, (1983/1992) D 8039 Auvidis-Unesco.[64]

I had already been exploring, at that time, heterophony in solo performances of Byzantine chant[65] as a need for variation and embellishment of the melody. While listening recently once again to the tracks of this beautiful recording[66], I was delighted at the sumptuous[67] performance of one of the deaconesses and concluded that this song was definitely worth a separate analysis to try to determine its particulars.

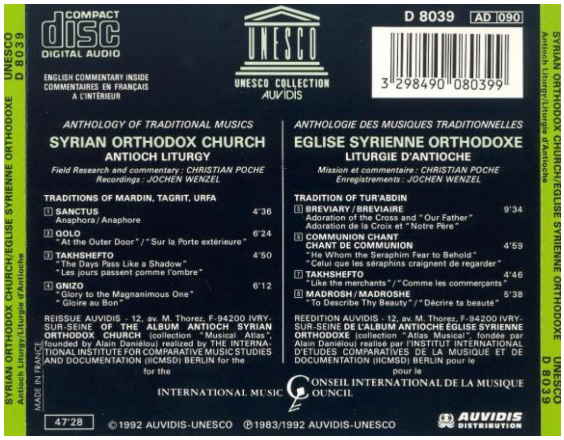


Fig. 7 Back cover of the CD *Syrian Orthodox Church – Antioch Liturgy* (1983/1992) D 8039 Auvidis-Unesco.[68]

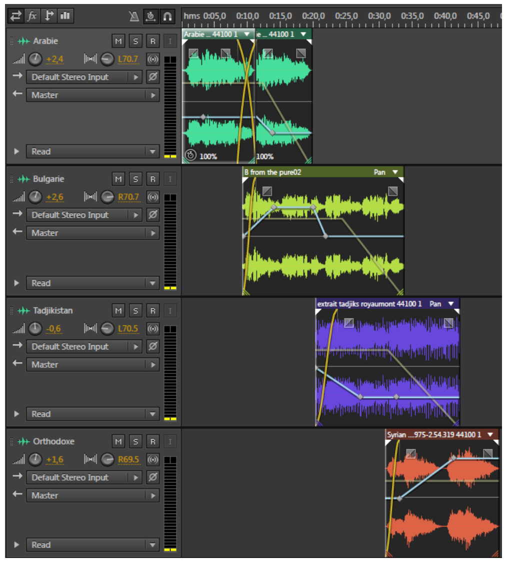


Fig. 8 Detail of the (Medley like) mixing panel for four extracts from different songs proposed at the 2015 Sfax conference (NO-5-8-1_AB_VS02).

The result is proposed in the video analysis of "*Akh tagorye h'ashyrie*" (Syriac Orthodox Chant) performed by Evelyne Daoud,[69] which was published on the YouTube

[62] For the 3rd International Conference for the Analysis of the Musical Discourse in Sfax (Tunisia), March 30-31 and April 1st 2015.

[63] For: "NEMO-Online Vol. 5 No. 8, Article no. 1, Video-slides nos. 01 to 04" – Also available at https://youtu.be/cxu74UuPmL0.

[64] Retrieved from https://www.allmusic.com/album/syrian-orthodox-church-antioch-liturgy-mw0000069908 – Analyzed track and liner notes courtesy of Smithsonian Folkways Recordings.

[65] [Beyhom, 2015a]. Note that a first attempt at recreating a – heterophonic, evidently – Byzantine chant choir was undertaken in this book, and further expanded in upcoming publications of the proceedings of the *Modus-Modi-Modality* conference held at the European University of Cyprus – Nicosia (September 2017) and of the *3rd International Musicological and Psaltic Conference on Psaltic Art and Practice of Psaltiki* – Volos, Greece (May 30 to June 2 2018).

[66] Made by Jochen Wenzel, with liner notes by Christian Poché.

[67] According to the appreciation of friend and musicologist Jean During (personal communication).

[68] Origin as in previous footnote.

[69] See [CERMAA, 2019b] and [Daoud and CERMAA, 2019].

channel of the CERMAA[70], and posted with concise comments on the website of the research center.[71]

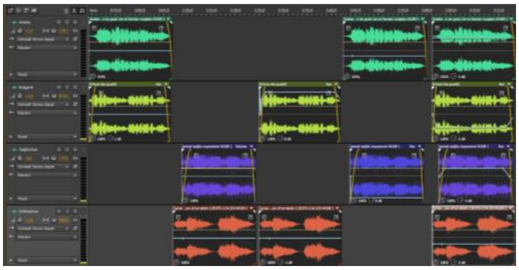


Fig. 9 A more elaborated mix of the four extracts of Fig. 8, likewise proposed at the 2015 Sfax conference. (NO-5-8-1_AB_VS03)

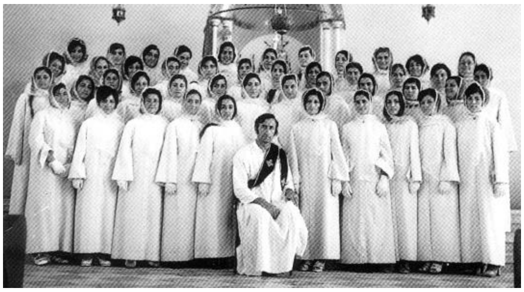


Fig. 10 A capella choir of deaconesses of the Church of the Virgin (Qamishli) and conductor Malfono Paul Mikhael.[72]

Preliminary research and explanations[73]

The first information about the recording and the particular performance analyzed here came, as could be expected, from the liner notes of the CD:

> "This is another *takhshefto* (supplication) based on the sixth mode[74] according to the tradition of Tur ʿAbdin [Ṭūr ʿAbdīn, طور عَبْدِين] (the equivalent of the *maqām ʿajam*)[75] which, due to its melismatic character, does not function at all like a *qinto* [melodic style], but is rather in the spirit of the *maqām*".[76]

It should be first noted that the word *h'achirye* in the title of the song is pronounced "*kashīrīh*" by the singer as can be read in the "Karshuni" (transliteration of Syriac in Arabic) version "*Akh tagorye h'achirye*" (Fig. 12) listed as No. 419 in the book *The Bread of Life* published in 2002. (Fig. 11)

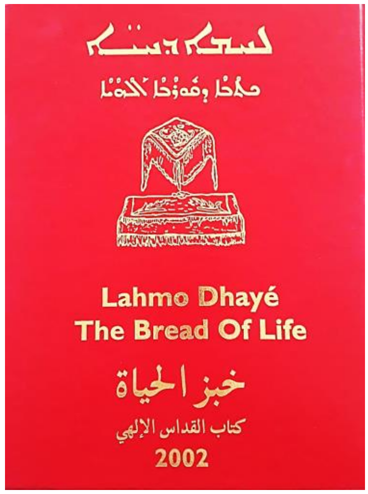


Fig. 11 Cover of the book Lahmo-Dhayé (*The Bread of Life*).[77]

An Arabic translation (Fig. 13) is also provided in this book along with the original Syriac (Fig. 14). The English translation provided in the liner notes of the CD stands:

Like the merchants

Like the merchants, the martyrs entered into battle

They shed their blood in order to obtain spiritual wealth, in the manner of skilled merchants.

They bartered their lives for death, preferring torment to rest

They chose death rather than a short life

[70] First uploaded 12/01/2019, updated as V. 1.1 22/01/2019: https://youtu.be/hIwtziFrCiU.

[71] At http://foredofico.org/CERMAA/archives/1273: Analysis and editing by Amine Beyhom. Note that this analysis is included under "*maqām*" and not under "Byzantine" analyses on the website of the CERMAA, due to the particular scale of the chant.

[72] Detail from the back cover of liner notes SOC Auvidis D 8029 – Photo credit: Jochen Wenzel.

[73] Special thanks to Hamdi Makhlouf (Tunisia) and Saad Saab (Lebanon) for their insight for the *maqām* analysis, and to Aboud Zino (Lebanon) who kindly provided additional historical and descriptive material concerning this chant and the performer. More information about Syrian church music can also be found in [Husmann and Jeffery, 2001] – note that this chant is *not* limited to Syria, but originated in Southern Turkey and extends to neighboring countries (including Lebanon), and even to India as explained in [Palackal, 2004, p. 229]: "A unique feature of the Christian music repertoire of South India is that it continues to preserve Syriac chants that originated in the Middle East. The liturgical traditions of the early Christians in Antioch (Antakya, in southern Turkey) and Persia (present-day Iran and Iraq) reached South India at various stages in the history of the St. Thomas Christians".

[74] The sixth mode in the Greek-Orthodox tradition is a plagal mode, the scale of which is equivalent to the scale of *maqām Ḥijāz-Kār* (d 2624262 in an ascending scale expressed in – here concatenated – approximate multiples of the quarter-tone).

[75] The scale of what is otherwise (in Arabian conservatoire circles, or in modern theoretical descriptions) known as *maqām ʿAjam* does not correspond to the scale used by the singer. (See the discussion about the scale of the performance farther.)

[76] [Saint Ephrem Church Choir, 1983, p. 5].

[77] Courtesy of Aboud Zino.

They are in the kingdom, guests of the son of the King
and we are invited to participate in the feast, proclaiming:
Glory to thee, Ruler of the Universe

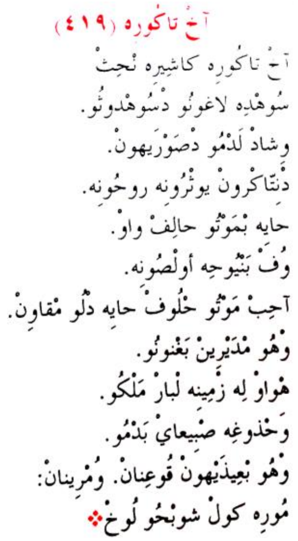

آخْ تاكُورِه (٤١٩)
آخْ تاكُورِه كاشِيرِه نْحِتْ
سُوهْدِه لاغونُو دْسُوهْدُوثُو.
وشادْ لَدْمُو دْصَوْرَيهونْ.
دْنِتَّاكْرونْ يوثْرُونِه روحُونِه.
حايِه بْمَوْتُو حالِفْ واوْ.
وُفْ بْنَيُّوحِه أولْصُونه.
آحِبْ مَوْتُو خْلُوفْ حايِه دْلُو مْقاوِنْ.
وْهُو مْدَيْرِينْ بَغْنونُو.
هْواوْ لِه زْمِينِه لْبارْ مَلْكُو.
وَخْذوغِه صْبِيعايْ بَدْمُو.
وْهُو بْعِيذَيْهونْ قُوعِنانْ. وُمْرِينانْ:
مُورِه كولْ شوبْحُو لُوخْ

Fig. 12 "*Karshūnī*" (transliteration of Syriac in Arabic) version of "*Akh tagorye h'achirye*" from the Lahmo Dhayé (*The Bread of Life*) published in 2002 – Courtesy of Aboud Zino.

The liner notes do not, however, present Evelyne Daoud, but musician and (Syrian Orthodox) Aboud Zino explained[78]:

> "Malfonito Evelyne Daoud (1935-2002) was a respected Lebanese cantor of the Syriac Orthodox Church who lived in Qāmishlī in Syria. She was very active in Church life, including teaching and scout movement". [79]

Zino also explained:

> "The *takhshfotho* (pl. of *takhshefto*) are a melismatic, non-measured type of chants which span a complete octave. This particular type of *takhshfotho* is attributed to Bishop Rābūlā a-r-Rahāwī (Bishop Rabola of Raha) who died 425 CE. These were gathered and classified by one of the fathers of the Syriac Church, Jacob the Rahawite (Yaʿqūb a-r-Rahāwī) who died in 708 CE". [80]

The date of this particular recording is also missing in the liner notes, but it was made *ca* 1980 or before – which is an estimation as what we do know is that the original LP was released in 1983, and that the CD version was released in 1992.

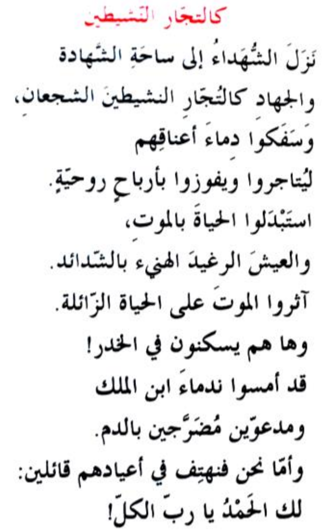

كالتجّار النشيطين
نَزَلَ الشُّهَداءُ إلى ساحَةِ الشَّهادة
والجهاد كالتُجّارِ النشيطينَ الشجعان،
وَسَفَكوا دماءَ أعناقِهِم
لِيُتاجروا ويفوزوا بأرباحٍ روحيّةٍ.
استَبْدَلوا الحياةَ بالموت،
والعيشَ الرغيدَ الهنيء بالشّدائد.
آثروا الموتَ على الحياة الزّائلة.
وها هم يسكنون في الخدر!
قد أمسوا ندماءَ ابن الملك
ومدعوّين مُضَرَّجين بالدم.
وأمّا نحن فنهتِف في أعيادهم قائلين:
لك الحَمْدُ يا ربَّ الكلّ!

Fig. 13 Arabic version of "*Akh tagorye h'achirye*" from the *Lahmo Dhayé* (*The Bread of Life*) published in 2002.[81]

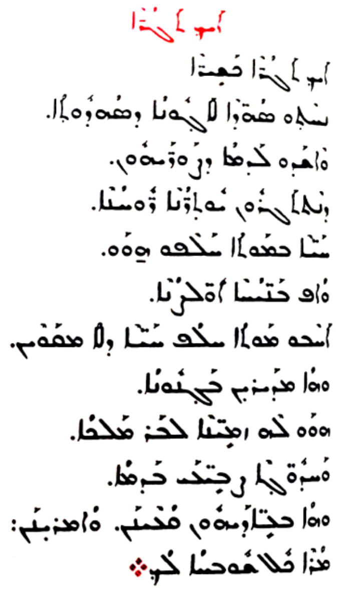


Fig. 14 Original Syriac version of "*Akh tagorye h'achirye*" from the Lahmo Dhayé (The Bread of Life) published in 2002.[82]

In the liner notes[83] we do find information about the first track[84] being recorded in Damascus, while the former

> "Patriarch of Antioch and all the East, who died suddenly on 25 June 1980, celebrates in this track the prayers of consecration".

[78] Personal communication.

[79] Freely translated from a personal communication by Aboud Zino. Note that while Evelyne Daoud seems to be – at least today – well-known in "Syrian Orthodox" circles, no specific information about this particular singer is provided in the liner notes. I could sadly find no photograph identifying her, but she should be one of the deaconesses of the choir shown in Fig. 10..

[80] Freely translated from a personal communication by Aboud Zino.

[81] Courtesy of Aboud Zino.

[82] Courtesy of Aboud Zino.

[83] [Saint Ephrem Church Choir, 1983, p. 3].

[84] "Sanctus" from the tradition of Mardin, Tagrit, Urfa.

On the other hand, the web page featuring the extract of this song on the Smithsonian Folkway Records website[85] says that the original album was released in 1971 under the title *Ritual Chant and Music* with the catalog number UNES08103_114, as Track 14 (the caudal number 114 seems to indicate the CD number "1" and track number "14") with duration 3:58 (m:ss), whenever the actual analyzed track has a duration of 4:50… (?!) and that, moreover, the web page of the album[86] and the release tab[87] both list August 10, 1996 as the first release of this album?

When examining, however, more closely the identification numbers of the two CDs, common sense led me to conclude that track 14 in D 8103 was picked up from D 8039 (track 7), as the CD rank numbers indicate (8039 comes before 8103). Knowing that the back cover (last line) of D 8103 (Fig. 15) also states that recording copyrights (℗) for this compilation range from 1971 to 1996, this would explain the confusion on the track page.

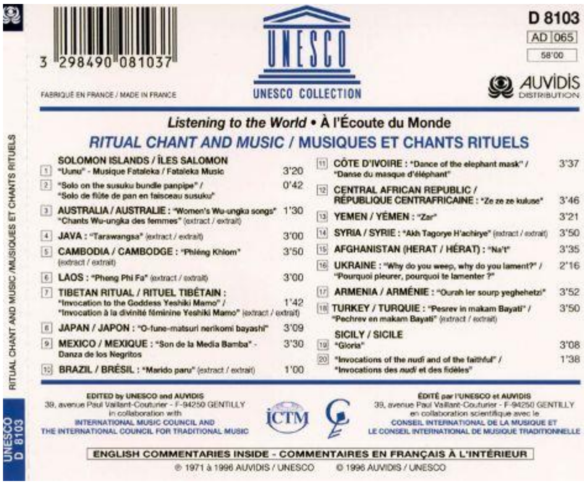


Fig. 15 Back cover of the CD Ritual Chant and Music (1996) D 8039 Auvidis-Unesco.[88]

ABOUT THE SYRIAN ORTHODOX – AND THEIR *OKTOĒCHOS*

The "Syrian" ("Assyrian") tradition is probably the most ancient one to have avoided Roman influences:

> "The first Syrian rite to achieve its classic form was also the only ancient Christian liturgy to develop outside the Roman empire. It originated in the Sassanian or Persian empire further east, in the region of Mesopotamia or ancient Babylon (modern Iraq and Iran). It is of great interest to liturgical historians for its many archaic features, and because it is the most thoroughly Semitic (as opposed to Hellenistic) tradition of Christian worship. After the Council of Ephesus (431 CE) condemned the teachings of Nestorius, Patriarch of Constantinople, many of his supporters fled over the border into the Persian empire, so that the Church of this area came to be regarded as Nestorian by the Greco-Roman majority. Today, however, these Christians call themselves the Church of the East, or (unofficially) the Assyrian Orthodox, in view of their linguistic ancestry. Hence, […], the liturgical tradition will be called 'Assyrian'. Medieval Assyrian missionaries carried their faith along the Silk Route into Turkestan, India and Tibet, and even into China, where the famous Nestorian Stone remains a monument to their activity".[89]

As for the "Syrian" tradition:

> "In 451 CE the Council of Chalcedon condemned the heresy that would become known as Monophysitism. The Latin, Byzantine and, eventually, the Georgian Churches opted for the Chalcedonian doctrine, but the Coptic and Ethiopian Churches rejected it, and they were ultimately joined by the Armenian Church. Syrian Christians who opposed the teaching of Chalcedon were eventually organized into a separate Church by James (Jacob) (Yaʿqūb al-Bardaʾī, c500-78) and are thus colloquially termed 'Jacobites'. They call themselves Syrian Orthodox".[90]

The liner notes of the CD are more specific – but barely – about the musical tradition of the (As-)Syrian church:

> "The tradition of Tur ʿAbdin, tenaciously upheld in the Syrian border town of El qamishli (Syria), is a reflection of the remarkable golden age of Syriac, from which it has assimilated the various tendencies. The Syrian Church, as is the case for all the eastern Christian communities, groups its melodic styles (*qinti*) within an overall unit (*oktoēchos*, or set of eight modes),[91] also

[85] "Smithsonian Folkways." Smithsonian Folkways Recordings, accessed 18/12/19. https://folkways.si.edu/evelyne-daoud/syria-akh-tagorye-hachirye-extract/music/track/smithsonian accessed 18/12/23.

[86] https://www.allmusic.com/album/ritual-chant-music-smithsonian-mw0000021870 (accessed 18/12/23).

[87] https://www.allmusic.com/album/ritual-chant-music-smithso-nian-mw0000021870/releases (accessed 18/12/23).

[88] Retrieved from https://www.allmusic.com/album/ritual-chant-music-smithsonian-mw0000021870 (accessed 18/12/23).

[89] [Husmann and Jeffery, 2001, p. 858].

[90] [Husmann and Jeffery, 2001, p. 858].

[91] "According to Aelred Cody, the system [of classifying melodies into eight categories, known by the Greek name *oktoēchos* ('eight voices')] originated in the Greco-Syriac linguistic frontier in Syria and Palestine as part of 'a musical culture shared largely by both Hellenistic and Aramean Christians' […]. After extensive research on the early history of *oktoēchos* in Syria, Cody concluded that '[t]here is really no evidence for the existence of an *oktoēchos* in any sense before the eighth century, or perhaps the seventh' […]. In doing so, Cody disqualified the widely-

known as *ikhadia*, and indicates the mode to be used for each Sunday of the year, rising every week by one scale degree. The Syriac word *ikhadia* was formed from the Greek *ikhos*, meaning "sound" and *athos*, meaning "chant". It refers to simple melodic formulae which, by virtue of the historical developments, have begun to relate to the Arabic notion of *maqām*, without adopting all its aspects, however. The *bet-gazo*, or treasure of melodies, also known as *shimo*, or ferial breviary, is a compilation of non-biblical texts used as reminders for the deacons. In practice, it is impossible to generalize the use of the eight modes throughout the community. Experience shows that the *oktoēchos* varies in terms of the nomenclature of its scales according to province. It is as though a practice, patterned after the musical dialects stemming from local customs and usage, corresponded […] to a universal theory of *oktoēchos*".[92]

While the liner notes attribute a denomination *ʿAjam* to the mode used for this chant, we will see that this is far from being as simple.

Analysis of the *takhshefto* "Like the Merchants" ("*Akh tagorye h'achirye*")

This 45th video analysis of the VIAMAP series uses the original (published) recording – lasting approximately 4:50 seconds[93] – made in the town of Qamishli in North-eastern Syria. It features an introduction explaining the basics of video analyses for *maqām* music, concerning mainly the solmization (Fig. 16) and the scale (Fig. 17).

It also explains the functions of the two horizontal stripes, with more detailed (and animated) explanations for the color code used in the upper stripe (Fig. 18). It further provides a plot of the intensity of the sound in parallel (synchronously) with the plot of the pitch (Fig. 18 and Fig. 19).

The tonic, determined around 7 s_a (Fig. 20 and Fig. 21), rises slowly (and continuously) for a total (Fig. 22) of one half-tone.

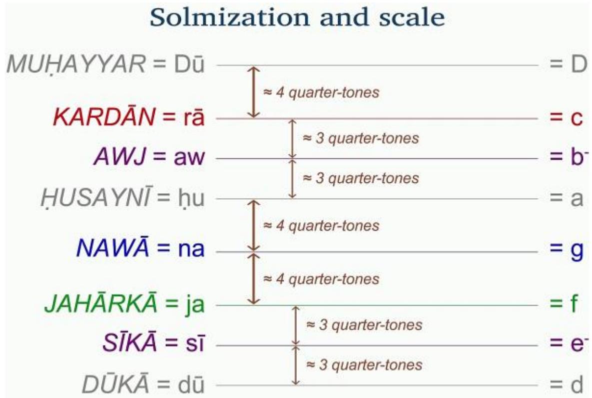


Fig. 16 Solmization and scale as shown in the introduction to the video analysis of the *takhshefto* "Like the Merchants" ("*Akh tagorye h'achirye*") performed by Evelyne Daoud.

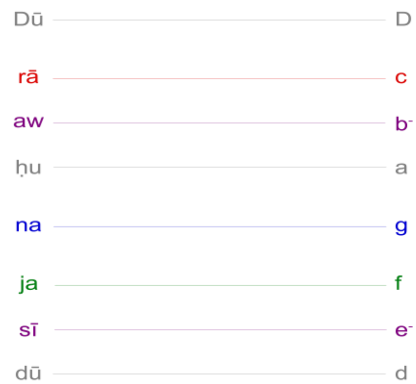


Fig. 17 Effective (non-dimmed right side of the) scale from *d* to *D* used for the graphic analysis.

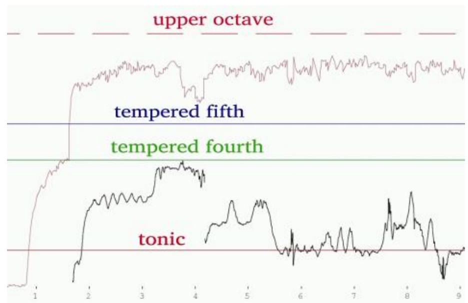


Fig. 18 Detailed graphical/literal explanations in the video about the color code used in the upper stripe. (The black broken lines reproduce the pitch while the maroon broken line represents the relative intensity of the sound.)

held belief that Severus of Antioch (ca. 465-538) was the progenitor of *oktoēchos*, and that 'the musical system of eight modes or the Byzantine liturgical arrangements of texts by mode or both were already in use in Antioch in the early sixth century' […]" – [Palackal, 2004, p. 232]. Compare with: "Indeed, the Gregorian eight-mode system is directly related to the Syrian Orthodox system, even when the latter uses Greek terminology. In modern practice this system shows Arab and Turkish influence: Syrian church musicians freely admit this, claiming to be Christian Arabs. In order to discover whether the original Syrian system was identical with the Byzantine *oktoēchos*, or an indigenous system to which Greek terminology was only superficially applied, it is necessary to attempt to distinguish the elements originally present in the repertory from those that derive from Arab and Turkish origins" – [Husmann and Jeffery, 2001, p. 860]. Such contradicting views (including Poché's) seem to be the norm for the musicology of Eastern churches, notably Byzantine… (See [Beyhom, 2016].)

92 [Saint Ephrem Church Choir, 1983, p. 3].

93 The recording in the analysis is trimmed – from the caudal silence – to 4:48 minutes, while the total time of the video is 6:17 minutes (372 s_v).

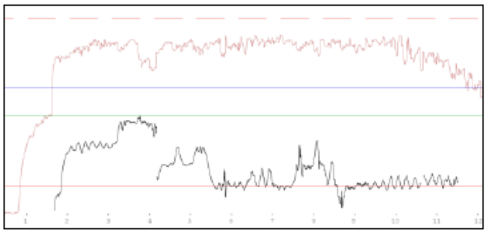


Fig. 19 Detail from the effective upper (Graphic) stripe (first 12 seconds) of the video with the pitch in black and the relative intensity in semi-transparent maroon.

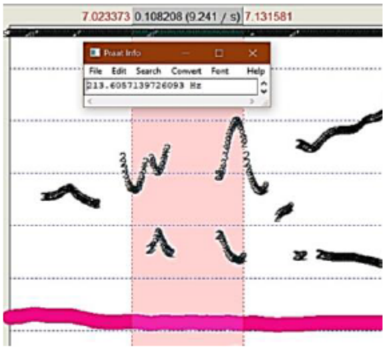


Fig. 20 Determination with Praat of the original tonic (around 7 s_a). (Detail)

Literal Analysis of the performance

The whole performance spans one octave from *dū* to *Dū* and is based on three successive polychords, a *bayāt* tetrachord based on the tonic *dū*, a median *jahārkā* trichord with *ja* = *JAHĀRKĀ* = *f* as a rest note, and a *rāst* pentachord based on *na* = *g* (*NAWĀ*), with the three polychords delineating the general ascending scale of what I eventually called *maqām Syriac Bayāt*[94] (equivalent to the scale of *maqām Ḥusaynī dū* 3344334).

The cantor begins with a jump of third from *dū* to *ja* slightly lower than the theoretical pitches corresponding to the first (more or less) stabilized tonic measured around 7 s_a. It rises then to *na* to complete the *jins bayāt* 334 on *dū* and concludes this introductive section of the first part on the tonic [end at 11.5 s_a].

Follow then [14-38 s_a] in a very linear manner a *jahārka* trichord *ja* 44 with a brush of the *aw*, a *rāst* 433 on *na* with occasional brushes of the *ja* and a stop on *ja* for what may be understood as a transitory (and intricated) *jahārka* 44 in trichord (skimmed from the usual caudal semi-tone when tetrachordal) then by a conclusive *bayāt* 334 on *dū*.

[94] See the discussion about the scale farther.

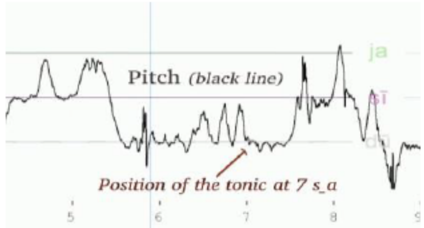


Fig. 21 Detail from the lower (Graphic) stripe of the video analysis showing the position of the originally determined tonic around 7 s_a.

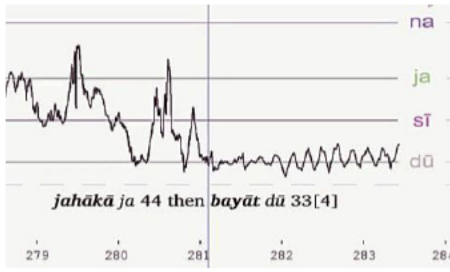


Fig. 22 Detail from the lower (Graphic) stripe of the video analysis showing a near half-tone difference – between the horizontal gray line of the *dū* and the lower, dashed gray line – for the tonic around 282.5 s_a when compared with the initial tonic (previous figure) measured at 7 s_a.[95]

This first part is similarly concluded [40-53 s_a] by a *jahārka* trichord on *ja*, however interwoven with a *bayāt* trichord 33 on *dū*.

The second part [55-103 s_a] has a similar structure (as with the first part).

The third part [105.5-142 s_a] is initiated with a (near) jump of fourth on the (upper) *rā* and features a *jins rāst* 433 on *na* with a rest on this secondary tonic, the whole repeated once, followed after a silence directly by [144.5-193 s_a] a *jins bayāt* which announces the remake (here by the same performer) of Part 1, 3, and 1 [which become, sequentially, Parts 4, 5 and 6].

(Note a clear tendency to raise the final *na* for *jins rāst* on *na*.)

Some explanations about the scale (and its denomination)

While named "*ʿAjam*" in the liner notes (see Poché's explanations above), the scale seemed at first sight (listening) to be composed of two sometimes slightly shrunk *bayāt* tetrachords with a central disjunction – sometimes wide – and with a steadily rising tonic. This would have been equivalent to the scale of *maqām*

[95] Compare the position of the horizontal line of the *dū* with the position of the gray dashed line below.

Ḥusaynī, as explained for example under *maqām Bayātī* in Salīm al-Ḥilū's theoretical manual[96] and in Erlanger's Tome 5[97] and others…[98]

It should be however here reminded that, while *maqām ʿAjam* is frequently today equated with *maqām ʿAjam-ʿUshayrān* with the scale b^b 4424442,[99] *maqām ʿAjam per se* (without the caudal *ʿUshayrān*) may have an equivalent scale to *maqām Bayāt* (3344244)[100] but would be notably distinguished by the necessary use of a *ʿajam* tetrachord (442) or trichord (44) on b^b and of a *jahārkā* tetrachord (442) on *f*. However, the use of *NAWĀ* = *na* = *g* as a secondary (if not first)[101] tonic and the rare use of the upper *DŪKĀ* (*MUḤAYYAR*) = *Dū* = *D* argue in favor of a tetrachord *rāst* (433) on *na* = *g* (=*NAWĀ*) instead of a *bayāt* (334) on *ḥu* = *a* (=*HUSAYNĪ*).

While a few *maqām*(s) do have such a configuration in the lower ascending octave, *maqām Ṭāhir*[102] seems to be another mode based on the tonic *dū* which has an identical ascending scale (in the lower octave) composed of tetrachords *bayāt* on *dū* and *rāst* on *na*=*g*, with an insistence on the central *na*. The descending scale of *maqām Ṭāhir*[103] contains however a *būsalīk* (4 2 4) tetrachord, which eventually makes it a poor candidate for this performance.

Other *maqām*(s) which have a similar scale equally fail when comparing the polychordal structuring with the inner structuring of Daoud's performance, made up of (effectively) a lower *bayāt* tetrachord 3 3 4 on *dū* = *DŪKĀ* = *d* (Fig. 25) and of a joint *rāst* tetrachord 4 4 3 on *na* = *NAWĀ* = *g* (Fig. 23), but with an intermediate trichord *jahārkā* 4 4 on *ja* = *JAHĀRKĀ* = *f* (Fig. 24).

This seems to indicate that this *maqām*, which – as aforementioned – I eventually called "Syriac *Bayāt*" (*Bayātī-Siryānī*), is specific to this particular tradition, or at least not of common use as I could not find an equivalent in the literature nor could specialists of Arabian music which I consulted[104] do so.



Fig. 23 Detail from a frame of the video analysis showing the clear use of the upper *rāst* tetrachord on *na* (=*NAWĀ*=*g*).

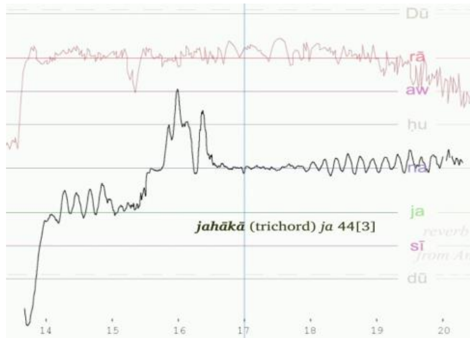


Fig. 24 Detail from a frame of the video analysis showing the clear use of the central *jahārkā* trichord on *ja* (=*JAHĀRKĀ*=*f*).

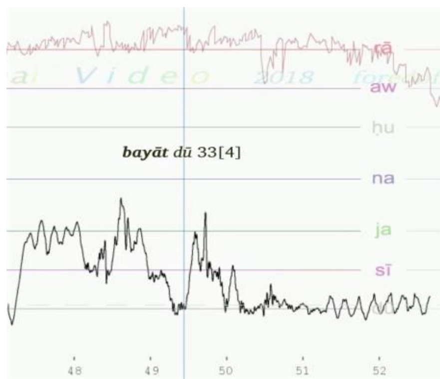


Fig. 25 Detail from a frame of the video analysis showing the clear use of the lower *bayāt* trichord on *dū* (=*DŪKĀ*=*d*).

[96] Mode no. 59 in [Ḥilū (al-), 1972, p. 118–119].

[97] Mode no. 57 in [Erlanger, 1949, v. 5, p. 240].

[98] See the scale (0,19,4,4,3344334) in the author's Ph.D. thesis [Beyhom, 2003a, p. 57].

[99] A further discussion of the differences between *maqām ʿAjam* and *maqām ʿAjam-ʿUshayrān* is undertaken for the analysis of "*Yā Nasīm a-ṣ-Ṣabā*" in Part II.

[100] See the scale/mode no. 62 in [Erlanger, 1949, v. 5, p. 250].

[101] In this case this is a "plagal" mode, but we have seen above (in the quotes from Husmann, Palackal and Poché – and upcoming quote for the first) that this would be most difficult to determine.

[102] See scale/mode no. 72 in [Erlanger, 1949, v. 5, p. 270].

[103] Which is otherwise unknown to both Saad Saab and Hamdi Makhlouf, *i.e.* not of common use today.

[104] Notably aforementioned Saad Saab and Hamdi Makhlouf.

Conclusion

While the analysis of this song, if limited to the scale and *genē*, is straightforward, the particularity (and beauty?) of the performance also lies with the ample vibrato, combined with rapid alternations of pitches above and below the main melodic line which emphasize the expressivity of the – otherwise – simple melodic contour.

Note that the difficulties in determining the particular mode of this chant are not new to specialists of Syrian orthodox chant:

> "A broader view of Syrian modality, based on analyses of large quantities of material, shows that a single modal name (e.g. 1st mode) may serve at different times and places for a number of different modes; these may be indigenous Syrian or Arab modes, and may exchange places. It shows too that the Syrian modes, like those of Gregorian and Byzantine chant, have notes with special functions, comparable to the finals and 'dominants' of medieval chant. Within a mode, the final and dominant can exchange places […]. This exchange of functions occurs also in the modern Greek ecclesiastical modal system; in both cases it can be explained as the result of Arab influence […]. Another variable factor in the modal system is that of ambitus. A single modal number may refer to scales with different ranges (e.g. mainly above, or mainly below, the final) even when the final remains the same. Thus in Syrian chant the 'authentic' and 'plagal' varieties of a mode may often be grouped as subdivisions of a single mode, rather than as two separate modes".

The scale of the performance is, ultimately, very simple with no structural changes, and the complexity of the *oktoēchos* system(s) in Eastern churches should not prevent us, at least for this performance by Evelyne Daoud, from enjoying the sheer beauty of this chant and the sumptuous and delicately embroidered unwinding of the melody by this unique cantor.

* * *

B. Imagine: A Scientific Fantasy – or Video analysis from 2D to 3D on the example of a Huseynî Taksim performed by Neyzen Tevfik Kolayli[105]

Foreword

This 46th video analysis of the VIAMAP series[106] features 3D graphic techniques as well as a short introduction explaining the scale used in the analysis. It is intermediate – for the complexity of the structuring scale – between Daoud's and Makhlouf's performances. It concerns – as with Makhlouf's performance – instrumental music including, in this case, a harmonic accompaniment in the lower register played with a cello.

It is also a demonstration of some of the possibilities offered by 3D handling of graphic analysis of melodies,[107] on the example of a Huseynî Taksim performed by Neyzen Tevfik Kolayli (Fig. 26 and Fig. 27) and corresponding to track 11 on the CD 199 from Kalan Müzik, entitled *Hiç'in Azâb-ı Mukaddes'i – Neyzen Tevfik* (2000-2001)[108].

As for the performer:

> "Neyzen Tevfik Kolayli was one of the most interesting and unusual personalities of Turkish Music, and is remembered as one of its 'legendary heroes'. He was born in Bodrum on March 28, 1879, and died on January 28, 1953 in Istanbul, at the age of 74. His life was a series of adventures that might seem startling or at least incongruous to the common person. He might be found playing his ney one day in the Grand Vizier's mansions with the repose of a king, and the next day on the street, a handkerchief spread out in front of him, playing for drinking money. […] He was smitten at the early age of 7 by the voice of the ney, and was so bound by his passion for this voice that it was the most basic element of his existence. From surviving recordings, as well as awe-filled testimonies of those writers who heard him play, we can gain some idea of how that passionate bond moved him".[109]

[105] I use in this section the Turkish transliteration for names of persons and *maqām*(s).

[106] This was however the 47th video analysis to be made public – See [CERMAA, 2019a] (http://foredofico.org/CERMAA/archives/1433) and [Kolayli, CERMAA, and Beyhom, 2019]. Turkish "*Neyzen*" means "Ney player", and is equivalent to "*Nāyatjī*" in Arabic. (The same applies to other instruments and performers, such as "*ṭunburjī*" for a *ṭunbūr* player.)

[107] The last sequence of the video analysis, preceding the end credits, proposes the following text by the author (entitled "Imagine, a scientific fantasy"): "now imagine what it would be if we could… apply 3D graphic analysis and animation to all aspects and characteristics of sound, stop, rewind, slow down the music and animation at will, zoom in, zoom out, keep selected characteristics and look up each and all details from the desired point of view and, finally, apply all these to the analysis of multi-part music with each part shown separately, or together with other parts…".

[108] [Kolayli, Ergün, and Various, 2000], accessed 19/02/09. Note that a preliminary version of the video analysis was published privately February 8, 2019 on the YouTube channel of the CERMAA.

[109] [Kolayli, Ergün, and Various, 2000, p. 51, 53]: notes by Mehmet Ergün – Translated by Bob Beer.



Fig. 26 Tevfik Kolayli.[110]



Fig. 27 Neyzen Tevfik performing.[111]

Notes for the graphic representation

The pitch contour is – as for previous analyses in 2D – shown as a black broken line in the 2D analysis, while in blue(ish) color in the 3D analysis, with the relative intensity shown in both cases as a brown(ish), partly transparent line.

In the 3D analysis, the pitch and intensity contours are shown in two parallel planes (separate graphs for pitch and intensity – Fig. 32 and FHT 4:59)[112] with a corresponding cursor for each of them, while the graphic scale (Fig. 28) follows the same conventions as for other video analyses of *maqām* music in the VIAMAP.

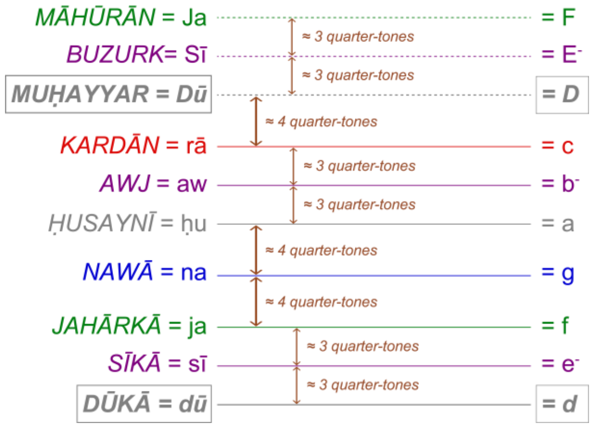


Fig. 28 Explanations about the graphic scale used in the video.

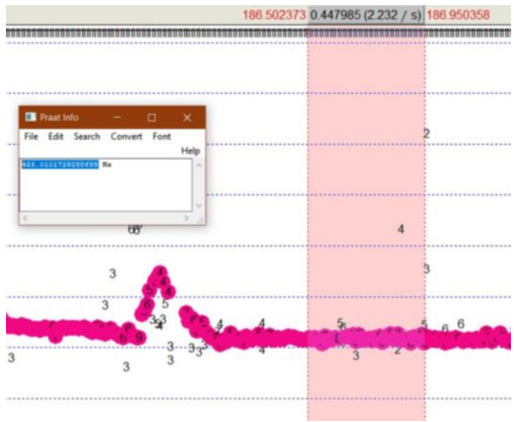


Fig. 29 Pitch of the End tonic determined with Praat. (Detail)

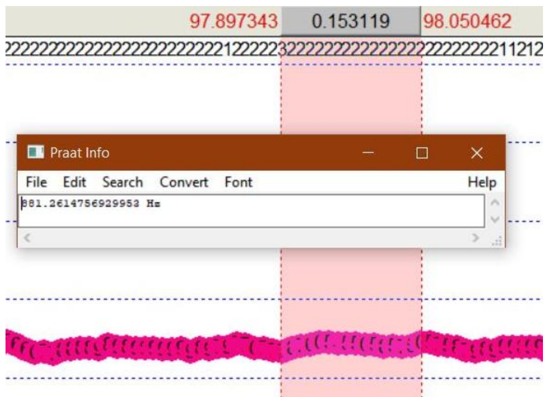


Fig. 30 Measuring with Praat the pitch of the upper (Octave) tonic. (Detail)

Similarly, the tonic (here also *dū* as for all three analyses proposed in Part I) is relative with note names undergoing a change of the case of the initial letter with

[110] [Kolayli, Ergün, and Various, 2000, p. 13].

[111] [Kolayli, Ergün, and Various, 2000, p. 44].

[112] This is but one among numerous possible choices for 3D analyses.

the change of octaves. Intermediate notes (*ʿarabāt*) are likewise given corresponding solmization syllables.

The first (post-introductory) part of the video shows some differences between 2D and 3D handling (Fig. 33 and Fig. 34) of graphic analyses, with the possibility of rewinding the recording and graph while accelerating or decelerating (64-77 s_v).

In the 3D analysis as such, left to right (FHT 5:59) versus right to left (FHT 7:60) analyses are proposed with a 180 rotation (FHT 6:59) around the vertical axis, and the possibility to focus on one or more elements of the analysis and/or to change the point of view is underlined.

Note also that, due to two factors which are the accompanying cello and the bad condition of the recording, all details of the analysis could not be reproduced and that the reproduction of the tonic of the scale performed by the neyist may – among other characteristics – be slightly influenced by the (lower) tonic (and harmonic notes) performed by the cello (see Fig. 32 in which the tonic is too low around 70 s_a).

3D techniques were also used in the intro and outro of the video (Fig. 31).

Fig. 31 A 3D CERMAA logo used in the video.

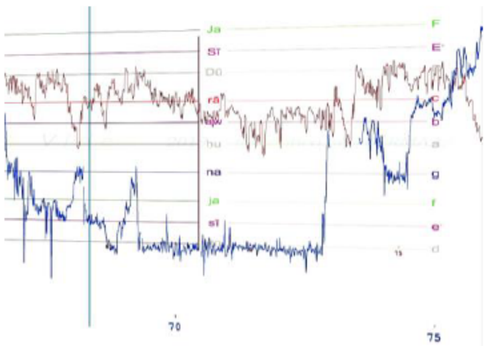


Fig. 32 Frame showing the reproduction of the tonic of the *maqām* as performed by the ney (beg. 70 s_a), here influenced by the lower tonic of the cello. (Detail)

General Analysis of the performance[113]

On the general ascending scale of *maqām Ḥusaynī dū (d)* 3344334 (in concatenated one-digit multiples of an approximate quarter-tone) the performer begins with a jump of fourth from *dū (d)* to *na (g)* then to the fifth *ḥu* (*a*) and ascends to the upper *Ja (F)* then exposes the descending scale till lower *Rā* (*C*) (thus defining the span of the performance, *i.e.* one octave + fifth, with exceptional rises to the upper *Na* = *G* at 130 and 137 s_a) while returning to the central *ḥu* (*a*) and stabilizing around it with various developments until the return (at 51 s_a) to the tonic. Follows a display of the different subdivisions of the *maqām* scale and of virtuoso techniques, including an extended (in time) portamento from (below) the upper *Ja (F)* to the upper *dū (d)* [111-119 s_a] followed by developments on *rā (c* – at approx. 130 s_a with probably a *jins rāst* 433[4] leading to the upper *Na* = *G*), while returning to the main development of the scale from 152 to 162 s_a (with modulations) followed by the conclusion of the performance (164-188 s_a) on the tonic *dū (d)*.

Parts I and II are balanced (about 80 seconds each) with a shorter (25 seconds) conclusive part.

A (more) Detailed Analysis

Part I from 0 to 79 s_a (77 to 156 s_v):

The initial sub-part (I.I) of Part I of the performance consists in a development of the scale of *maqām Ḥusaynī* with an initial jump of fourth from *dū* (*d*) to *na* (*g*) then a call from the fourth to the fifth *ḥu* (*a* – 1-2 s_a) followed by a modified *bayāt genos* [*ḥu* – *a* – 33$^-$4 + 33] resulting in a low *rā* in portamento to the "tpps" ("Theoretical Position of the Pitch on the Scale") around 7 s_a (see also at 9 s_a – Fig. 33 and Fig. 34), then a descending development of the scale from the octave tonic *Dū* (*D*) suggesting a *būsalīk* aspect of the descending *na* to *dū* (*g* to *d*) part [424 on *dū*=*d*] – because of the low *na* (*g*), *ja* (*f*) and *dū* (*dū*=*d* is frequently, if not systematically, lower than the tpps which hints to the handling of the *maqām* as a plagal *maqām Bayāt* centered on *ḥu*=*a*).

Rise beginning 11 s_a at *DŪKĀ*$^-$ (*t-zi*=*d*$^-$) in *būsalīk* [424] with always low *ja* (*t-bū*=*f*$^-$) and *na* (*t-ḥij*=*g*$^-$) – note also

[113] Reminder: In the analysis below "s_a" = "Analysis time in seconds"; s_v = "Video time in seconds"; "tpps" = "Theoretical Position of the Pitch on the Scale". Also: as in previous analyses, the upper and lower cases lettering differentiates for example (the scale of) *maqām Rāst* (initial uppercase) from the (pitch) tonic *RĀST* (uppercase) and the polychord (or *genos*) *rāst* (lowercase).

the low *na*$^-$ (g^-) at 15 s_a. Then comes a descending development of the upper *genos bayāt* (beg. 16 s_a) with beautiful descending portamentos from aw^+ (equivalent to *ka* = *NA-HAFT* = *b*) to *ḥu* (*a*) around 18 and 20 s_a, with a concluding first part (21-30 s_a) and with a confirmation of the lower *būsalīk* on *t-zi* (=d^+) closing on *ḥu* (26-28 s_a). Note that *sī* (e^-) and *ḥu* (*a*) are here pivotal notes which remain stable throughout this first (sub-)part.

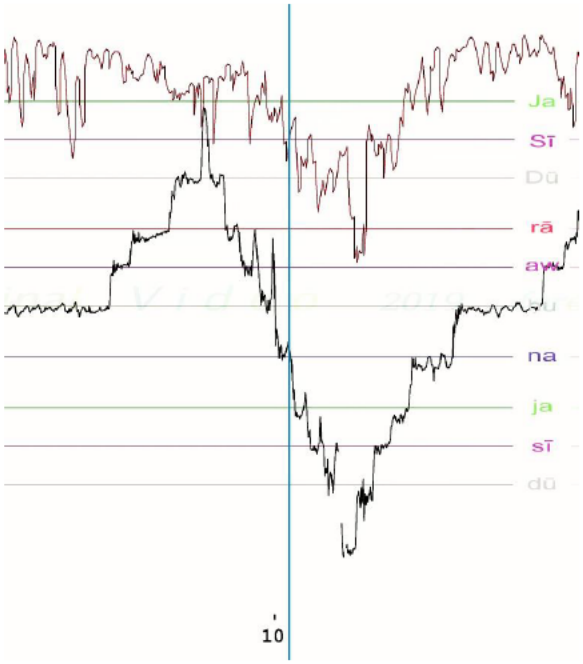


Fig. 33 2D version showing the low *rā* (=*RĀST*=*c*) around 9 s_a. (Detail)

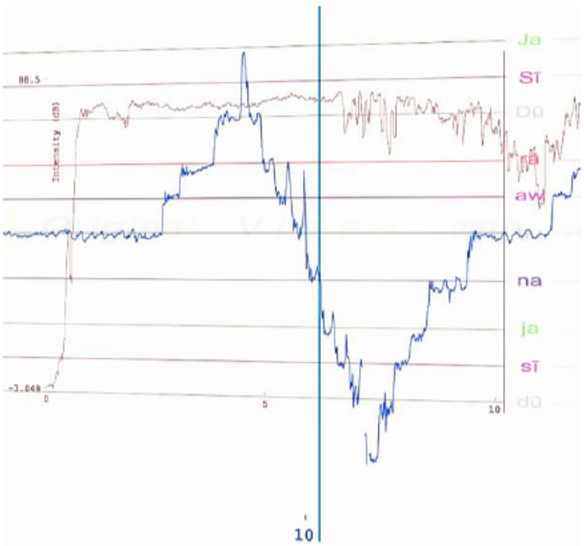


Fig. 34 3D version of the previous figure.

The second sub-part (I.II) starts with a similar initial call from fourth to fifth while it however hints a lower *na* ("*n-na*"=*t-ḥij*=g^- at 29.5 s_a) with a similar also hint of low *rā* ("*n-rā*"=*t-ka*=c^-) rising to *rā* (*c*) at around 35 s_a – repeated around 37 s_a – during the development of the upper *bayāt* (*ḥu*=*a* 334).

In the descending development of this *genos* undertaken by the performer beg. 37 s_a, a *ʿaj* = b^b ("*n-aw*" or aw^-) is first hinted, then confirmed at 41 s_a in what becomes a descending *nahawand* (or *būsalīk*) *genos* on *na* [= *g* 424] extended below to the *ja* = *f* [*ja* 4424] which transforms it in a *ʿajam* tetrachord on *ja* = *f* (43-44 s_a) and back (45-49 s_a) to *bayāt* [334] on *dū*=*d* with a confirmation of *ḥu*=*a* as pivotal degree of the scale, and closing (around 51 s_a) on *t-bū* (f^-).

In both upper and lower part of the scale, for these two initial sub-parts (from 0 to 50 s_a), subtle changes in pitches and the use of portamentos create constant variations between the use of lower (than *ḥu* = *a*) *bayāt* [*dū* = *d* 334] and *būsalīk* [$dū^-$ = d^- – or *t-zi* 424] tetrachords with a definite tendency to shift from – mostly ascending – "minor" (*nahawand* or *būsalīk*) to – mostly descending – "zalzalian" (*bayāt* tetrachord) with occasional hints of "major" (*ʿajam* tetrachord) aspects, the latter being underlined by the change in the accompaniment by the cello (from predominant *ḥu* = *a* to ja^- = f^- = *t-bū*) at approx. 50 s_a.

While the third sub-part (I.III) starts like the first two with a *na-ḥu* (*g-a*) call, it concentrates at first (around 60 s_a) on the upper part of the scale with a development of *rāst* [433] on *rā* (*c*), immediately followed by a reaffirmation of the *Ḥusaynī* character of the *maqām* with a hint of *rāst* [433] on *na* = *g* (63 s_a) centered on *ḥu* = *a* and with a closing *bayāt* [334] on *dū* = *d* reaffirming the (lower, around 71 s_a) tonic of the *maqām*, followed (73 s_a) by a reversed jump from *ḥu* to *na* (*a* to *g*) and a brisk display of the ascending (from *aw* to *Ja* – b^- to *F*) then (complete) descending scale, closing (78 s_a) with the *dū* (*d*).

Part II from 83 to 162 s_a (160 to 239 s_v):

The different feeling of the second part (beg. 83 s_a) is announced by a jump of fourth from *na* to *rā* (*g* to *c*) with a development of the (upper) *rāst* [*rā* = *c* 433] and a rapid display of the (descending till lower *Rā* = *C*) scale stabilizing on (the upper) *rā* = *c* (93-94 s_a), then a variation stabilizing on the (upper) *Dū* = *D* with a pentachordal *rāst* [*na* = *g* 4334] closing (108 s_a) the first sub-part II.I.

Follows (beg. 110 s_a) the second (II.II) sub-part which consists in an approach of the upper *rāst* [*rā* = *c* 433] from below the tpps with a beautiful rising then descending portamento from *t-Bū* = *F*⁻ to *Ku* = E^b stabilizing on *Dū* = *D* after tackling the lower two degrees, and variations in the upper *bayāt* [*Dū* = *D* 33] beg. 120 s_a and a virtuoso display of the (descending then ascending) lower octave + 1 (reaching the lower *Rā* = *C*) scale insisting (around 127 s_a) on the unresolved (upper) *rā* = *c* and upper *rāst* [*rā* = *c* 4334] with a nearly continuous descending portamento from (upper) *Ḥu*⁺ (A^+) to (lower) *ḥu*⁻ = a^- (137-140 s_a) which shifts (140 s_a) to a trill between *aw* = b^- and *rā* = *c*.

This is followed by a very short (in time) ascending *bayāt* [*ḥu* = *a* 334] stabilizing on *Dū* = *D* (142 s_a), and a modulation to *kurd* on *ḥu* = *a* [*ḥu* 244] from 143 to 148 s_a, suddenly modulating (with a change in the accompaniment) to *rāst* [433] on *na* = *g* stabilizing (149 s_a) on *rā* = *c*, followed (152 s_a) after a short silence by a *būsalīk* [424] on *dū* = *d* beginning (and insisting) on the central *bū* = e^b, and closing with a double ascending call of fifth from (lower) *Rā* to *na* (*C* to *g*) then *na* = *g* to (upper) *Dū* = *D* (155-158 s_a) followed by a descending call of octave and a closing ascending call of fifth (159 s_a) from *dū* = *d* to the stabilized *ḥu* = *a*.

Part III: Conclusion from 164 to 188 s_a (241 to 265 s_v):

The closing part is initiated by a jump of third (165 s_a) from *na*⁻ (g^-) to *aw*⁺ (≈*b*) ascending to *Dū* = *D* followed by the display in portamento (167-170 s_a) of the descending scale of the *maqām* till the central ("plagal") tonic *ḥu* = *a* then an ascending pentachordal *rāst* [4334] on *na* = *g*, followed (170-173 s_a) by the descending scale featuring a *n-ja* = f^- in place of the *ja* = *f*[114], followed (175-183 s_a) by variations between *būsalīk* [424] and *bayāt* [334] on (the lowered tonic) *dū* = *d* with a (pre-) final (ascending) call of octave *Ḥu-ḥu* (*A-a*) and a final descent (184-187 s_a) from the *ḥu* = *a* to the tonic *dū* (*d* at 187-188 s_a).

Conclusion

Tevfik Kolayli was a dreamer, like most sincere musicians for whom the joy of performing supersedes the necessities of survival. His music in this performance, while pertaining the emotionality and delicacy evidenced in Daoud's performance, uses limited modulation techniques from *zalzalian* to semi-tonal *genē* (and *vice versa*) and is already influenced by the overwhelming westernization of Ottoman music, documented elsewhere for the 20th century.[115]

He is also a representative of the new, instrumental trend of *maqām* music which, notably in the Arabian countries and in what became to be named *sharqī* ("Oriental") Arabian music,[116] would rely on a set of complex modulations within one and same *maqām*.

This *sayr al-ʿamal* ("evolution of the melodic discourse within the performance of one and same *maqām*") is masterfully demonstrated in the *taqsīm* in *maqām Ṣabā* by Hamdi Makhlouf analyzed hereafter.

***

[114] This corresponds to the insertion of a tetrachord *kurd* 244 on *sī* = e^-.

[115] The main reference for the changes in Ottoman-Turkish music in the period of time preceding Kolayli is [Feldman, 1996].

[116] By the Arabs themselves, for once… with *sharqī* meaning "Oriental" (where the sun rises), as opposed to other subdivisions in the realm of *maqām* music such as *Maghribī* (from the *Maghrib*, where the sun sets down). In Arabian music, these are two main divisions (*maghribī* and *sharqī*) while other declinations exist in the music of the (Perso-) Arabian Gulf and the Arabian Peninsula, notwithstanding Turkish, Iranian and other subdivisions. Note that according to El-Shawwan Castelo-Branco, and "[s]ince the 1930s the phrase *al-mūsīqā al-ʿarabiyya* (Arab music) has been used as a generic term to designate musical idioms that are composed and performed by Arabs and that adhere to the norms of Arab music style as perceived by musicians and audiences. It replaced the term *al-mūsīqā al-sharqiyya* (oriental music)" – [Anderson, Castelo-

C. An analysis of an improvisation in maqām Ṣabā *by Hamdi Makhlouf on* ʿūd



Fig. 35 Photo of *ʿūd*-player Hamdi Makhlouf on stage – Courtesy of the performer.

Foreword

I first met Hamdi Makhlouf in 2004, recommended by the (married) couple of Tunisian musicologists[117] *ʿūd*-player Nabil Saied and *qānūn*-player Khadija El Afrit.[118] This was the beginning of a long-lasting friendship, and of numerous recordings[119] I made in Paris – where Hamdi was residing[120] at that time – with (me recording) him.

The particular *taqsīm* (instrumental improvisation) analyzed here was recorded on the 16th of March 2005. I had at that time neither the technical, nor the auditory – and even less the cognitive – tools to try to analyze it.[121]

Incidentally: this analysis took place in Lebanon in the summer of the year 2018; while friend and colleague Hamdi was visiting Lebanon for the first time with his family, I let him watch and hear an anonymized version of the video analysis, which I asked him to help me improve. As it might have been expected, he didn't recognize – as this session took place 13 years later – his own performance right away.

While the final analysis was eventually refined in common with him and with his full knowledge, it is however worthwhile (1) to outline Hamdi's first reaction to his performance, considering it as being rather "scholarly", and (2) to note that, while his *ʿūd*-playing and understanding of *maqām* have evidently evolved since, this 2005 recording was notably made shortly after he received his First Prize for *ʿūd* performance in Tunisia. This performance can therefore be considered as representative of Mainstream *maqām* music of the *sharqī* tradition as it is taught today in the conservatoires of the region.[122]

Branco, and Danielson, 2001, II.1. General background]. A wider definition of "Arab[ic] music" – which includes notably Turkish and Armenian music – is proposed by Johanna Spector: "Arabic music is part of the Middle Eastern musical culture area which stretches roughly from Morocco across North Africa and Northern Arabia to Central Asia. This culture area is divided into subareas, each constituting major musical subcultures, such as: the Maghreb (Morocco, Tunisia, Algeria), Egypt, Arabia (Palestine, Syria, Iraq), Iran, Turkey, Armenia, Afghanistan, and Central Asia […]. Although each of the subareas have developed distinct styles of their own, differing in particulars from each other, they do agree in general on the following musical traits and complexes: microtones, rich ornamentation, *maqāmāt*, homophony, heterophony, improvisation, complex rhythms, meters and instruments" – [Spector, 1970, p. 243], with footnote no. 1 [p. 256] explaining: "The author makes a distinction between the geographical area of the Middle East and its 'musical culture area.' A 'musical culture area' is a region which has a relatively similar way of making music, common to its component socio-economic systems and cultures. The musical configuration in most of its musical traits is similar in all cultures of that area. This is why e.g. Central Asia is included in the musical culture area of the Middle East, while the geographical Middle East excludes it. The Middle East musical culture area coincides roughly with the geographical area of the Arab Empire of 750 C.E.". Note also that Tunisian musicians – at least some of them which I happen to know well – use the terms *al-mūsīqā a-sh-sharqiyya* to differentiate *al-mūsīqā al-ʿarabiyya* from local Tunisian traditional music. (See [Davis, 1997] for more details about the differences between Tunisian music and the Egyptian ensembles of "Arab" music and the influence of Egyptian music on Tunisian music.)

117 Who happened to be also seated beside me on the same university bench, for their respective Ph.D. theses.

118 Nabil wasn't available at that time for the type of research I needed to undertake.

119 Some of which were partly published as by-products of writings of the author, and many more – as with the *taqsīm* analyzed farther – which remain till today unpublished.

120 See http://www.hamdi-makhlouf.com/ (visited 19/07/09) for more information about this exceptional musician and musicologist.

121 This was also the case for numerous recordings of Breton music made in the years 2000.

122 Note that Makhlouf, on that occasion, played (nearly) exactly what I asked him to play: a typical display of the *sayr al-ʿamal* of *maqām Ṣabā*.

Notes for the graphic representation in the video analysis of the *taqsīm*

This 44th video analysis[123] of the VIAMAP series featured (for the first time – chronologically[124] – in the *maqām* series) a graphic representation of the intensity of the sound in parallel to pitch representation.

The original tonic of the performance is *dū* = *DŪKĀ* = *d*, which corresponds to an unstopped string of the *ʿūd*. This means that the tonic is stable (Fig. 36) and the graphic scale remains therefore still (no vertical displacement).

Intermediate pitches between the pitches of the unstopped strings may vary (Fig. 37) according to the modulation, the techniques used or to the organology of the instrument and the morphology of the performer, while pitches corresponding to unstopped strings may vary if played as stopped notes.

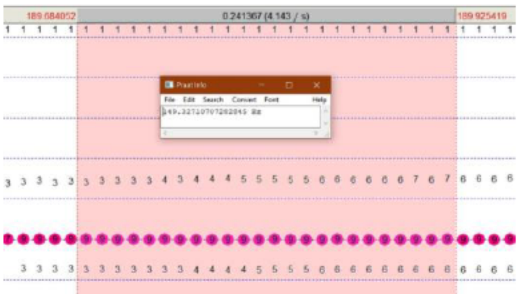


Fig. 36 Stable tonic of the performance (unstopped double-string of the *ʿūd*) measured towards the end of the performance. (Detail from the Praat "View (Pitch)" window.)

Furthermore, the performer uses stopped or unstopped pitches in the lower octave in rapid alternation – and sometimes simultaneously – with their equivalents at the (upper) octave, to underline the tonic or enrich the melody. In the latter case, a choice had to be made, for each occurrence of such simultaneous playing, between the upper or lower octave representation of the pitch. (Fig. 38)

Literal Analysis

Part I (0-57 s_a): Development of the lower octave of *maqām Ṣabā* with *ajnās ṣabā* 332 on *dū* and *ḥijāz* on *ja* 262

The performer starts (1-7 s_a) with the characteristic formula of *maqām Ṣabā* on *dū* – between *dū* = *DŪKĀ* = *d* and *ḥij* = *ḥijāz* = g^b – and stabilizes on the *ja* (= *JAHĀRKĀ* = *f*), with subsequent variations (9-25 s_a) including a lower part of a *ḥijāz* tetrachord on *ja* (*ja* 26[2] in multiples of the quarter-tone, with "[2]" being the missing – hinted – part of the *ḥijāz* tetrachord in the performance).

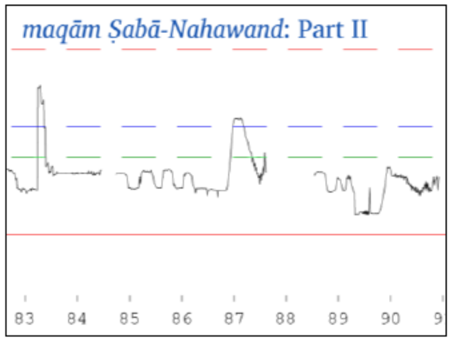


Fig. 37 Detail from the analysis in the upper stripe featuring the color coded boundaries for the tonic and octave (**red**), the fourth (**green**) and the fifth (**blue**).



Fig. 38 Detail from a frame showing the alternate/simultaneous use of stopped (higher *Dū*) and unstopped (lower *dū*) strings by the performer.

In the second section of this first part (28-57 s_a) of the *taqsīm* (instrumental improvisation), the *jins ḥijāz* on *ja* 262 is fully developed with an extension to the upper *rā* at 36.5 s_a and to the lower *sī* (e^-) at 41 s_a, which marks the return (41-52 s_a) to *jins ṣabā* on *dū* extended to the lower *Rā* (*C* = *RĀST*) at 47 s_a with a further extension (around 53 s_a) to the upper limit ($c^\#$) of the non-octavial scale featuring an intricated *jins ḥijāz* 262 on *ḥu* = *a*.

A silence (57-63 s_a) marks the transition to the 2nd part.

[123] See [Makhlouf, CERMAA, and Beyhom, 2018] and [CERMAA and Makhlouf, 2018].

[124] This analysis took place before the two preceding ones expounded in Part I.

Part II (63-113 s_a): Development of the full lower scale of *maqām Ṣabā-Nahawand* with the *ajnās ṣabā* 332 on *dū*, *ḥijāz* on *ja* 262 and *nahawand* 42 [4] on *ʿaj*

At the beginning of this second part (62-71 s_a), the performer uses the note *ʿaj* = *ʿAJAM* = b^b as a secondary tonic for *jins nahawand* [2]42[4] (with *ḥu* = *a* as a leading note) with a hint of lower *jins ḥijāz* (around 69 s_a) then a repeated hint (71-75 s_a) of upper *jins nahawand* 42[4] on *ʿaj* – it may be that the performer intended to develop either this *nahawand* or possibly a *jins ʿajam* b^b 442 but this was not the case. Instead, a regular descent of the canonic scale of *maqām Ṣabā* is used (75-100 s_a) with *ḥijāz* 262 on *ja* and *ṣabā* 332 on *dū*, with portamento and string lifting techniques notably around 95 s_a for the string stopped on the note *sī* = e^-, followed (101-113 s_a) by a rapid ascent of the *Ṣabā-Ḥijāz* scale *dū* 33, *f* 262, b^b [4], *c* 26[2], then by a step by step descent of the scale *i.e.* *nahawand* on *ʿaj*, *ḥijāz* on *ja* and *ṣabā* on *dū*.

This last step consolidates *maqām Ṣabā* and prepares the upcoming modulation. A short silence (113-116.5 s_a) marks the transition to the 3rd part.

(*In short: 1st and 2nd parts performed on the scale of* Ṣabā-Nahawand.)

3rd Part (116.5-192 s_a): Development of *maqām ʿAjam-ʿUshayrān* on *ʿaj* = *ʿAJAM* with a modulation to *jins ṣabā-zamzama* 242 on *ḥu* then closing with descending *Ṣabā-Nahawand*

In the third part of this *taqsīm*, Makhlouf modulates (116-123 s_a) to *maqām ʿAjam-ʿUshayrān* 4424442 on (lower) *ʿaj[am]* = b^b (the *maqām* changes, the tonic changes too) beginning with the upper section *ʿAj* [2]44 then descending until the lower *ʿaj*. He then develops (124-134 s_a) *jins ʿajam* [2]44 on the (upper) *ʿAj* followed by a *jins ʿajam* 442 on *ja* then by a modulation (134-149 s_a) in the *jins kurd* on *dū* beginning with its upper section.

Continuing developing (151-163 s_a) the upper *jins ʿajam* 442 on *ʿaj* (with a modulation to the *jins nahawand* 424 on upper *rā*), Makhlouf proceeds then to a modulation (163-167 s_a) to *ṣabā-zamzama* 242 on *ḥu* = *a* followed by the return (168-177 s_a) to *jins ḥijāz* 262 on *ja* = *f* then (177-192 s_a) to a closing *jins ṣabā* on *dū* = *d*.

Note (Fig. 39) the typically small semi-tone in *maqām ʿAjam-ʿUshayrān* between *ḥu* and *ʿAj* (120-135 s_a).



Fig. 39 Detail from a frame showing the typically small semi-tone in *maqām ʿAjam-ʿUshayrān* between *ḥu* and *ʿAj* [120-135 s_a].

Conclusion

If we were to compare Hamdi Makhlouf's rendition of *maqām Ṣabā* with the description of this *maqām* in the literature,[125] we would find the first part of his performance corresponding to these descriptions whenever the insertion of the intricated *jins ḥijāz 262* on *ḥu* = *a* seems to be an addition non-accounted for in the reviewed literature.[126]

The use of a *nahawand* (or *būsalik*) tetrachord on *ʿaj* marks another peculiarity[127] – thus the denomination *Ṣabā-Nahawand* given by the author to this scale – as well as the major modulation to *maqām ʿAjam-ʿUshayrān* in the third part.[128]

All in all, the performance seems to be a compound of *maqāmāt Ṣabā* and *Ṣabā-Zamzama* with a major modulation to *maqām ʿAjam-ʿUshayrān*.

[125] [Erlanger, 1949, v. 5, p. 282, 284, 286] for *Ṣabā*, *Ṣabā-Najdī* and *Ṣabā-Zamzama*, [Ḥilū (al-), 1972, p. 122] for *Ṣabā* and *Ṣabā-Zamzama*, and the concise description of *Ṣabā* in [Collectif, 1933, p. 228m].

[126] See previous footnote: the author relies on these three main sources for the *sayr al-ʿamal* of the *maqāmāt*: many others do exist in which particulars of Makhlouf's performance could be found, but these would equally be – most probably – "deviations" from the mainstream (and not "errors").

[127] Erlanger does mention a *būsalik* for *Ṣabā-Zamzama*, but on the upper *G* as a variant of *ʿajam* on the upper *F*.

[128] Erlanger mentions the use of a *ʿajam* tetrachord 442 on (upper) *ʿAj* in *maqām Ṣabā* while Ḥilū favors a *jahārkā* tetrachord (same intervallic composition) on the upper *F*.

General Conclusion for Part I

Makhlouf's performance – in the last analyzed recording in Part I of this dossier – is indeed a classical display of the conventional (as for "conservatoire") *sayr al-ʿamal* (melodic unwinding) of *maqām Ṣabā*, with his own feeling for music and using virtuoso techniques he notably learned from his mentor Wahid Triki. This performance is representative of the contemporary trend of instrumental *maqām* music which has contributed, at least to the eyes of Arabian musicians, in establishing the *maqām* in the concert halls – mainly in the West.[129]

However, the Art of *maqām* cannot be reduced to solo instrumental display of techniques – and could even be antinomic with it, as explained by El-Shawwan Castelo-Branco for Egyptian music:

> "In 20th-Century Egyptian conceptualizations of music, its domains and styles and the terms used to designate them are multifarious, reflecting individual perspectives, social status, political conjuncture, religious convictions, commercial interests, changing musical referents and academic concerns. Egyptian music historians and theorists and some urban musicians use the term *mūsīqā* both as a generic designation for a wide range of musical domains and as a specific term referring to Arab instrumental music, as distinct from *ghināʾ* (vocal music). However, not all domains of expressive culture in which words and organized 'music sounds' are central are conceptualized as 'music'".[130]

Whatever interesting, if not enjoyable, these techniques may be, while traditional creativity can equally not be reduced to the conventional *sayr al-ʿamal* of a *maqām*.[131] The example of "*Akh tagorye hʾashyrie*" performed by Evelyne Daoud on a single scale is a striking illustration of the expressivity that this art can reach, even with such a simple scale and no modulations whatsoever[132], when it is performed by an exceptional cantor.[133]

Both descriptions apply to Kolayli's performance, who uses a – limited – set of modulations for *maqām Ḥusaynī* together with an expressivity – some would say an emotionality – that is sorely missed from today's mostly technical displays of *maqām* music.

Indeed, and whenever the trend today is towards the fusion of *maqām* with western music – were it Jazz or Neo-Classical –, less than a century ago, exceptional musicians and singers were reinventing this music by expanding the boundaries of tradition, independently from western influences.

In the article "MAT for the VIAMAP",[134] I proposed in 2018 two analyses of vocal *maqām* music performed by contemporary Muḥammad al-Ghazālī and by the late – and greatly missed today – *shaykh* ʿAlī Maḥmūd. The latter's performance of "*Yā Nasīm a-ṣ-Ṣabā*" with virtuoso violinist Sāmī a-sh-Shawwā takes us however to new heights in the art of *maqām* that I am more than happy to comment in Part II of this dossier.

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[129] See for example [El-Shawan Castelo-Branco, 2001c], notably [p. 557]: "Since the late 1960s, a new model for the representation of Arab music has been established, and performances have become highly formalized and fixed".

[130] In [Anderson, Castelo-Branco, and Danielson, 2001, II.1. General background].

[131] Compare for example the *sayr al-ʿamal* of maqām *Ṣabā* performed by Hamdi Makhlouf with the description of this *maqām* in [Erlanger, 1949, v. 5, p. 282] or with the graphic/score description proposed in [Beyhom, 2016, p. 189] – FHT 19 and FHT 20. (See also the comparison of the effective *sayr al-ʿamal* of *Yā Nasīm a-ṣ-Ṣabā* by Maḥmūd and Shawwā with the one(s) described by Modern authors, at the end of Part II of this dossier.)

[132] Except for the internal shifts of rest notes within the same scale.

[133] Daoud's performance is also a reminder that many aspects of this art are still unknown to – or ignored by – mainstream musicologists of *maqām* music, *and* a reminder of the role of Eastern Christianity in shaping this music, or at least part of it, regardless of the beauty of its declinations in those religious circles.

[134] Aforementioned [Beyhom, 2018b].

Part II: The difficult and inspiring art of *maqām* music[135]

"[E]ach maqām *is part of a fabric that includes all the* maqāmāt *(or at least a large number of neighboring* maqāmāt*). To know any one* maqām *fully, the student must know all the places one can modulate to. This stands in marked contrast to the situation that exists in Indian music, where the* rāgas *are understood to stand each on their own. In North Indian music, it is commonly felt that a student can learn a given* rāga *for three to five years and, in a sense, master it without having studied a second* rāga*. This is not the case in Arab music where to master one* maqām *is to master virtually all the* maqāmāt*"*

[Scott Marcus, *Arab music theory in the modern period*].[136]

With the invasion of Arabian – and more specifically Egyptian – music by the forms, temperament, theories and terminology of western music, the rare pockets of resistance remaining at the beginning of the 20th century were concentrated – and distributed – among, on one side, the "*mashāyikh*"[137] and, on the other side, a few exceptional musicians. Together, these traditional innovators were the protagonists of a musical evolution of the "old" music, aiming notably at "renewing" the language of *maqām*[138] in parallel with a conscious movement of avoidance of Western, Turkish and other "extra-Arabian" influences.[139]

This movement took place at times which were exceptional not only for the eclecticism of the reigning class,[140] but also by the desire to overcome the "original sin" of Arabian music – the fact that (mainly in its absence of "harmony") it was unrelated to the music of the conquerors:

> "During the twentieth century [solfege and Western notation] have become pervasive not only in Arab theory books but also in the teaching and performing of Arab music. The adoption of these two systems was in keeping with the commonly held perception that Western music was a more highly evolved music tradition than Arab music, and that Arab music needed to embrace the scientific foundations which helped Western music achieve its advanced state. […] Solfege was not borrowed in

[135] The author wishes to express his heartfelt thanks to CERMAA members Rosy Beyhom and Saad Saab – who also happens to be the president of FOREDOFICO – who not only helped analyzing the unique performance of *Yā Nasīm a-ṣ-Ṣabā*, but took also an active part in the deciphering and the translation of the lyrics. Further: the contributions of the two reviewers, Scott Marcus and Hamdi Makhlouf, were numerous, detailed and fully helpful, while allowing for further expansions of – otherwise – insufficiently expounded points. Most of these contributions and discussions are mentioned in the text and referenced in the footnotes.

[136] [Marcus, 1989, p. 758].

[137] "*Mashāyikh*" is, with "*shuyūkh*", one of the – numerous – possible declinations of *shaykh* in the plural form. (See [Geoffroy, 2012], [Wikipedia Contributors, 2019b] and, in Arabic, [Manẓūr (ibn), 1981, p. 2373 (شيخ)].)

[138] "Since the mid-nineteenth century, Egyptian musicians have sought to develop (or to re-discover) an authentically Egyptian music. In the views of many Egyptian music historians, such a music would be fundamentally Arab, yet modern, with new components successfully integrated into a recognizably Arab style […]. With the growth of nationalist sentiments in the late nineteenth and early twentieth centuries, and with the spread of the popular sentiment 'Egypt for Egyptians,' support for 'authentic' (*aṣīl*) expression in all cultural domains gained steadily in strength" – [Danielson, 1990, p. 113]. (See also – in French – [Vigreux, 1991].)

[139] "The style associated with the *mashāyikh* has had tremendous influence in twentieth century Egypt as the source of authentically Egyptian song. Many of the musical qualities outlined here also resonate in Arab music history […]. The centrality of the singer is a long-standing feature of Arab musical life, as is the close relationship of poetry and song. […] The style recognized by Egyptians as *min al-mashāyikh* ["coming (stemming) from the *mashāyikh*"] is clearly related to an Arab vocal style that may be viewed as classical. […] To identify the *mashāyikh* as the source of authentic culture is to recognize a simple matter of fact at one level, but also, and perhaps more importantly, to stake a significant ideological claim. The association of the *mashāyikh* with the idea of authenticity defines the essence of Egyptian culture as both Arab and Islamic, in the face of the cultural incursions of the various foreign powers present in the country, whether Turkish, European, or American" – [Danielson, 1990, p. 123].

[140] "Modern, yet authentically Egyptian-Arab art enjoyed support from all socio-economic classes. Though often characterized by their interest in European and 'international' culture generally, the upper classes also lent support to local musicians and repertories. Khedive Ismāʿīl was the principal patron of singer ʿAbduh al-Ḥāmūlī at the same time that he commissioned Verdi's 'Aida.' Princess Nazli Fāzil, a great admirer of European culture, was known to invite Egyptian singer *al-Shaykh* Yūsuf al-Manyalāwī to entertain her guests. Even among those who considered European music to be more prestigious or more modern than Egyptian music, traditional musicians were hired for traditional occasions" – [Danielson, 1990, p. 113–114].

isolation. Rather it was part of a larger body of Western musical practices which were adopted with enthusiasm, including Western notation, Western terminology, Western instruments, and Western methods of teaching", [while] "the adoption of Western notation was widely regarded [in Arabian countries] as a necessary step in order to assure the continued vitality, even the very survival, of Arab music".[141]

In such a context,

"the *mashāyikh* constituted, in the words of one journalist, 'the traditional school for the teaching of music in Egypt' […]".[142]

Thus, (and in the words of "Soliman Gamil")[143],

"'[i]n spite of the repeated visits of foreign symphony orchestras and continuous presentations of seasons of Italian song at the Opera House of Cairo and the appearance of other kinds of European music in Egyptian locales, new generations of Egyptian musicians have remained committed to [their] own musical life up to the present day [1970s] and the works of these musicians are linked in song and composition, directly or indirectly, to the oral teaching of the *mashāyikh*".[144]

However contradictory Gamil's statement may appear when comparing it with his musical deeds – and those of other musicians and composers who felt like him that *maqām* music would gain a new dimension by using the forms and techniques of western music – the concerns of that time are still relevant today, when a whole generation of Arabian musicians find their "salvation" in Fusion – if not in Pop – music…[145]

It remains, nevertheless, that

"the brilliant '*Renaissance*' of Arabic chant […], a skillful and complex art *par excellence* which purified its forms to reach the highest degrees of *ṭarab*, starts to fall during WWI and disappears brutally at the beginning of the 1930s".[146]

Whenever it may seem today that this Art of *Maqām* became out of reach and even obsolete – if not inconsequent for contemporary Arabian musicians,[147] a close scrutiny of the musical production of that time is the only way to realize the extent of this loss.[148]

Such an investigation was initiated in the "MAT for the VIAMAP" dossier for *Ahlan bi-Ghazālin* by ʿAlī Maḥmūd which, while it expounded the mastery of this near-perfect musician, remains but a foretaste of what *qaṣāʾid* (pl. of *qaṣīda*) such as *Yā Nasīm a-ṣ-Ṣabā* can offer to the listener.

* * *

[141] Successive excerpts from [Marcus, 1989, p. 123–124], [Marcus, 1989, p. 125–126] and [Marcus, 1989, p. 154]. (See also a report on the conflicting views on the future of Arabian music in the *Congrès du Caire* of 1932 in [Racy, 1992].)

[142] [Danielson, 1990, p. 115].

[143] Soliman Gamil is the name under which the Egyptian composer (notably for films) Sulaymān Jamīl is better known in the western countries. (Note that the "j" is pronounced "g" – as in "go" – in the Arabic-Egyptian dialect.) He attempted to integrate the two – Western and Egyptian Folk – musics in various musical pieces, some of which are put together in [Gamil, 2001]. (One example of his music is available at https://www.youtube.com/watch?v=IhXRBTCQvEg – [Gamil, 2011].)

[144] [Danielson, 1990, p. 116] – quoting "Sulaymān Jamīl, *al-Inshad fil-Ḥadrah al-Sūfiyah* (Religious song in the Sufi Hadrah), Cairo: Matbaʿat al-Kilāfī, 1970, p. 22" – comments: "The link between authentic culture and religious expression has historical foundations which have been described elsewhere", with footnote no. 4 [p. 124] explaining: "The association of the styles and genres of religious music with cultural authenticity is not unique to Egypt".

[145] I thought also some time ago – so ignorant I was about the real art of *maqām* – that Arabian music could be "revitalized" by the influx of some of the techniques used in western music, which is why I shall not be the one casting the first stone at the younger generation, or at the older one.

[146] [Vigreux, 1991, p. 7]. (About the influence of copyrights on the decline of *maqām* music see [Vigreux, 1991, p. 8].)

[147] As I was beginning to analyze *Yā Nasīm a-ṣ-Ṣabā* by ʿAlī Maḥmūd and Sāmī a-sh-Shawwā, I asked one of the best teachers of "Arabian" music in Lebanon – whom I'll keep anonymous – what he thought about this piece: his first answer was that it was a rather silly piece with ridiculous, unidentified variations by the singer. It is only after I did the analysis and showed it to him that he – albeit reluctantly – acknowledged the mastery of Maḥmūd. To understand this first reaction, it suffices to remember that most Arabian musicians do not consider a music which is devoid of "harmony" to be worthy, either for them or for the "International" audience (see footnote no. 57:12): we can feel in this attitude of Arabian musicians today the influence of Muḥammad ʿAbd al-Wahhāb and Umm Kulthūm – who have indeed long past won the battle (see footnote no. 153:32), and sold their culture to the highest bidder.

[148] Most Arabian musicians are today in near-complete denial concerning the cultural wealth of this legacy (see previous note), and most of them do not even have the means of appreciating it, and even less to analyze it.

A. Yā Nasīm a-ṣ-Ṣabā *performed by ʿAlī Maḥmūd and Sāmī a-sh-Shawwā*

Yā Nasīm a-ṣ-Ṣabā is a *qaṣīda*[149] – some say a *muwashshaḥ*[150] – which is best known to musicians through the performance of ʿAlī Maḥmūd and violinist Sāmī a-sh-Shawwā in the 1927 ODEON recording. Unique due to the mastery in the handling of different *maqām*(s) in modulation by Maḥmūd, it also features a traditional exercise of "translation" (*tarjama*) in which the singer (Maḥmūd) initiates a melodic phrase which is reproduced and partly revisited by the violinist (a-sh-Shawwā).

This means that in such a procedure, and at some key points of the interpretation, and while Maḥmūd generally leads the *sayr al-ʿamal* (or "melodic progression")[151], a-sh-Shawwā may hint to a particular modulation that Maḥmūd would further explore – or not – in his next phrase.

While this translates above all into a cooperation – and sometimes a competition[152] – between the performers, and while Maḥmūd's performance seems to be thoroughly – and at least partially – pre-composed, it should be nonetheless clear to the listener, after this analysis, that part of it is improvised and constitutes an interactive discussion between the two participants.

Many difficulties arose in the process of the analysis, concerning the music as such, the lyrics and their interpretation, the recording – in very bad shape –, and the fact that graphic analysis is not suitable – still today – for the analysis of overlapping parts. All these difficulties were answered, the most important being however the analysis of the progress of the melody, and of the modulations that structure it.

The performance is historical, very rare, and establishes a unique example of the art of *maqām* at the highest level.

[149] A *qaṣīda* is, according to https://en.oxforddictionaries.com/definition/qasida – accessed 19/05/29, "[a] classical Arabic or Persian monorhyme poem in uniform meter, consisting of ten or more distiches set in a usually tripartite episodic structure, frequently with a panegyric or elegiac theme". Note that, musically, the performance of *Maḥmūd* (personal communication by Hamdi Makhlouf) could be compared to a *mawwāl*, or "a non-metric vocal improvisation on a colloquial poetry text of 4 to 7 lines [which] can be sung with an instrumental accompaniment (usually a *qānūn* or *ʿūd*) or without [it], and is used as a means to demonstrate the singer's virtuosity. The singer has complete freedom to modulate to different *maqāmāt*. During a *mawwāl* the accompanying musicians follow the singer's lead, and summarize each phrase after the singer has performed it (called *tarjama*, literally translation)" – [Anon. "Mawwal", 2019]. (The *complete* definition of *mawwāl* in the *New Grove* [Anon. "Mawwāl", 2001] is: "Important Arabic song form performed in melismatic style".)

[150] According to the *Encyclopedia Britannica* (https://www.britannica.com/art/muwashshah), "*Muwashshaḥ*, (Arabic: 'ode'), an Arabic poetic genre in strophic form developed in Muslim Spain in the 11th and 12th centuries. From the 12th century onward, its use spread to North Africa and the Muslim Middle East. The *muwashshaḥ* is written in Classical Arabic, and its subjects are those of Classical Arabic poetry—love, wine, court figures. It sharply differs in form, however, from classical poetry, in which each verse is divided into two metric halves and a single rhyme recurs at the end of each verse. The *muwashshaḥ* is usually divided into five strophes, or stanzas, each numbering four, five, or six lines." As we shall see, *Yā Nasīm a-ṣ-Ṣabā* is a *qaṣīda* used partially for the performance (5 verses only) and has the form of classical poetry, namely "in which each verse is divided into two metric halves and a single rhyme recurs at the end of each verse". As also explained in [Anderson, Castelo-Branco, and Danielson, 2001, II.1. General background]: "Islamic hymnody (*al-inshād al-dīnī*) comprises several genres of intoned or sung religious poetry and is a vital domain of expressive culture that is intended as a form of worship. It features several characteristics common to Qurʾanic recitation and Arab music, including the central role of the solo vocalist, melodic creativity, melodic modes (*maqāms*) and the precise enunciation of texts. The *qasīda* is the central poetic genre; the religious *muwashshah* (metric song), *ibtihāl* (supplication), *madīḥ* (praise for the Prophet Muhammad) and *qiṣṣa* (story) are also part of the *inshād* repertory".

[151] "*Maqām* (pl. *maqāmāt*) is the fundamental principle for pitch organization in Arab music and related musical domains. Literally meaning 'place' or 'position', the term designates a modal entity found throughout a vast geographical area stretching from North Africa to West and Central Asia. […] At the beginning of the 21st century *maqām* is a melody type, the characteristics of which include a hierarchy of pitches, variant intonation and specific melodic shapes that largely determine the melodic contours of improvisation and composition. Tetrachords are often used as a basic framework for melodic elaboration. Typically, the lower tetrachord is developed, followed by the upper tetrachord; the melody may modulate to other *maqāmāt* before returning to the lower tetrachord of the original *maqām*. Prominence is usually given to the tonic and its octave (*darajat al-rukūz*), on which a *maqām* often begins and ends; there is at least one other dominant note (*ghammāz*), which is often the fifth degree of the scale. Characteristic melodic motifs are associated with some *maqāmāt*, especially in cadential formulae (*qaflāt*), and are used to highlight important notes. While some *maqām* degrees are fixed, others are variable […]. Modulation plays a central role in *maqām* practice and helps to define the structure of many compositional genres. Composers and performers display their technical mastery and understanding of *maqām* aesthetics through appropriate use of modulation, which proceeds on the basis of an established system of relationships between *maqāmāt*, in which they are grouped according to their common tonics and tetrachords. Most modulations occur between *maqāmāt* with a common tonic or tetrachords; alternatively, a composer may use a common note as a pivot to move from one *maqām* to another" – [Anderson, Castelo-Branco, and Danielson, 2001, II.2. (ii)].

[152] That Maḥmūd wins hands down.

The fact that it took place just before the 1932 *Congrès du Caire* gives us the possibility to compare the “findings” of the conference with actual music at that time.[153]

1. About the performers

Both performers were well-known in the *Nahḍa*[154] period and renowned for their mastery of the art of *maqām*. The main difference lies in the fact that ʿAlī Maḥmūd (Fig. 40) was a religious sheikh – and a Muslim – while Shawwā (Fig. 41) was a – Christian – layman.



Fig. 40 Photo of *Shaykh* ʿAlī Maḥmūd: origin and date unknown.

As already explained in the dossier “MAT for the VIAMAP”,[155] *Shaykh* ʿAli Maḥmūd[156] was a blind *qāriʾ* (reader of the Koran) of great renown, born in 1878 in Cairo. His celebrity as a *muṭrib* (profane singer) and a *munshid* (religious singer – cantor)[157] can be ascribed to his very complete background in music and Koranic studies, however also to the fact that he was extremely gifted. He had many students some of whom became well known such as *shaykh* Zakariyya Aḥmad, Muḥammad Abd al-Wahhab, Umm Kulthūm and Asmahān. He died on the 21st of December 1946 leaving few recordings after him.[158]

As for Samī a-sh-Shawwā, he

> “was born in Cairo to an Orthodox family from Aleppo […]. His great grandfather Joseph was a violinist at the beginning of the eighteenth century and founded a *takht*[159] he called the ‘n[ū]bat Shaww[ā]’ with his brothers Antoine (violin), Abbūd (*ʿūd*), Ḥabīb (*ṭabla*) and his son [I]liās (*qānūn*) who was Samī’s grandfather.



Fig. 41 Photograph of violinist Sāmī a-sh-Shawwā: origin and date unknown.

> […] [Sāmī] quickly rose to fame in Aleppo and became known as a musical miracle. As soon as he became fourteen years old, his father sent him to Egypt where he mesmerized audiences supported by senior musicians who were friends of his father. […] Shawwā maintained strong relationships with many intellectuals and literary figures in Egypt […]. [His] advanced knowledge of Arabi[an] and Iraqi music, allowed him to play an important role

[153] Neither of the two performers was recorded for the *Congrès du Caire*. Shawwā was however one of the participants and [Vigreux, 1991, p. 18] pinpoints the ideological influence of the representatives of the “Berlin school” at the conference in the choices of the invited musicians. He also notes that, in the discussion on the musical scale – which mobilized almost all of the means of the participants, Abd al-Wahhāb was supporting an equal-temperament scale for Arabian music while a-sh-Shawwā was supporting the opposite position. The consequences of the position of Abd al-Wahhāb (see footnote no. 147:30) is that the complex of inferiority of the previous generations *vis-à-vis* classical western music has today pervaded the minds not only of Arabian musicians, but also of Arabian society as such.

[154] The Arabian “Renaissance” of the beginning of the 20th century.

[155] [Beyhom, 2018b, p. 195]; what follows is a shortened version.

[156] See also, in the VIAMAP series, the video analysis of *Ahlan bi-Ghazālin* performed by *shaykh* ʿAlī Maḥmūd (uploaded 09/10/2018): https://youtu.be/s_Nsm4mzFns.

[157] “*Al-inshād al-dīnī* (often simply *inshād*) is the melodic vocal performance of Arabic poetry as an Islamic practice. The vocalist, called a *munshid* (plural, *munshidīn*), is usually male; he is addressed as *shaykh* to indicate his elevated religious status. By text or context, *al-inshād* is regarded as a form of worship, though it lies outside the core of Islamic ritual. But even when intended as a religious act, *al-inshād* may produce a wide range of emotional experiences, from mystical rapture to aesthetic enjoyment” – [Frishkopf, 2001, p. 166]. Note that it was – and still is – not uncommon for a *munshid* to perform with secular musicians, “[n]early all *munshidīn* (except within Sufi orders) are professionals, concerned with profit and recognition; some become celebrities. Most consider themselves artists and are well acquainted with the Arab musical tradition; some have performed both religious and secular music, and some have crossed over entirely to the latter” – [Frishkopf, 2001, p. 167].

[158] See also “الشيخ علي محمود الصفحة 6 منتدى سماعي للطرب العربي الأصيل.” – in Arabic, accessed May 24, 2019, https://www.sama3y.net/forum/showthread.php?p=629077 for a most complete biography – evidently in Arabic – of this performer.

[159] The *takht* is equivalent to a small chamber orchestra for *maqām* music, limited to four or five musicians with, usually, a lead singer.

in planning and preparing for the Arab[ian] Music Conference held in 1932. Specifically, he participated in the committee of the musical scale, which began its preparatory work in 1929 and contributed significantly to the activities of the conference and its theoretical discussions. With the shift of modes of music production in Egypt during the mid-thirties of the twentieth century towards modernization and Westernization that were led by [Muḥammad] Abd al-Wahhāb dominating the music scene and replacing previous idioms,[160] Shawwā was no longer able to maintain his previous musical position and influence. […] [He] died in Cairo on the twenty-third of December 1965, leaving a legacy of important recordings that reflect [the] prestigious standing that he built, after his father, for the Arab[ian] Violin".[161]

Shawwā was also the founder, with Manṣūr ʿAwād, of "the first school for the teaching of Arab and European music in 1906 [Cairo]"[162], and the author of a theoretical manual[163] for *sharqī* (oriental) and *gharbī* (western) music.

2. About the *qaṣīda*

Yā Nasīm a-ṣ-Ṣabā was recorded by ODEON[164] in 1927 (see the internal cover of the black disk in Fig. 42) and is one of the most refined art works in *maqām* music. While performed within the general frame of *maqām Ḥijāz*, it features multiple, sometimes very complex or rare, modulations.

The origin of the *qaṣīda* – the lyrics – as such is disputed. While most attribute it to the *shaykh* Maḥmūd ibn ʿAbdullāh a-sh-Shahhāl,[165] one of the sources we could find attributes it – or part of it – to Nīqūlāwūs (Nicolas) a-ṣ-Ṣāʾigh (1756-1692 نيقولاوس الصائغ) – Fig. 44 – who was the head of the Catholic monks of the Saint-John convent of Shweir (دير مار يوحنا الصابغ الشوير) in Mount-Lebanon (Fig. 43).[166]



Fig. 42 The original black disk (copy) of the *qaṣīda Yā Nasīm a-ṣ-Ṣabā* performed by ʿAlī Maḥmūd & Sāmī A-sh-Shawwā with the recording number and date of publication (1927).

A further research led me to the Saint-John monastery, and to Fr. Būlus (Paul) Nazha – former Abbot and actual supervisor of the archives – who happened to be the editor of a booklet about a-ṣ-Ṣāʾigh (Fig. 45).[167]



Fig. 43 Overview of the convent Saint-John in Khonchara (Khunshāra) – Lebanon.[168]

Fr. Nazha ensured that Fr. a-ṣ-Ṣāʾigh effectively composed such a *qaṣīda* and showed me the 6th edition of the *dīwān* (collection of poems) written by this poet (Fig. 46), including the *qaṣīda Yā Nasīm a-ṣ-Ṣabā* (Fig. 47).

[160] *Cf.* "In the 1930s musicians and journalists referred to the *maghna* repertory as *al-qadīm* ('old'); during the 1930s and 1940s *al-qadīm* was contrasted with *al-jadīd* ('new'), a term generally associated with a repertory and style created by Muḥammad ʿAbd al-Wahhāb, who consciously embraced the influence of Western music" – [Anderson, Castelo-Branco, and Danielson, 2001, II.1. General background].

[161] Accessed 19/05/29 from http://www.amar-foundation.org/sami-al-shawwa/. The transliteration of Arabian names is adapted to the norms of NEMO-Online. (See also a most complete biography – in Arabic – of this performer at https://arz.wikipedia.org/w/index.php?title=سامى_الشوا&oldid=776474, accessed 19/05/29.)

[162] [Anderson, Castelo-Branco, and Danielson, 2001, II, 2 (iv)].

[163] [Shawwā (al-) and 1946 ,الشوا].

[164] ODEON was a prolific record company which also made religious recordings in Egypt – more in [Racy, 1976, p. 33–36]. The company was founded in 1903 by former Zonophone director F. M. Prescott and was the first to introduce the double-sided discs – See [Racy, 1977, p. 93–94].

[165] See for example https://ma3azef.com/الشيخ-علي-محمود-منشد-الطير-السارح/, accessed 19/05/29. According to [Ziriklī, 1980, v. 7, p. 177], Maḥmūd a-sh-Shahhāl was born in 1836 and died c. 1907; he notably had a "fine voice" and composed melodies besides writing poetry.

[166] See https://rakhawy.net/153-قراءة-في-كراسات-التدريب-نجيب-محفوظ-صـ-فـ/, accessed 19/05/29.

[167] I would like to express here my heartfelt thanks to Fr. Makarios Haidamous – of the Convent *Dayr al Mukhallis* ("The Savior") in Joun (South-Lebanon) and with whom we collaborated a few years ago for my research on Byzantine chant – for recommending me to Fr. Nazha.

[168] From [Karam, 2007, p. 18].

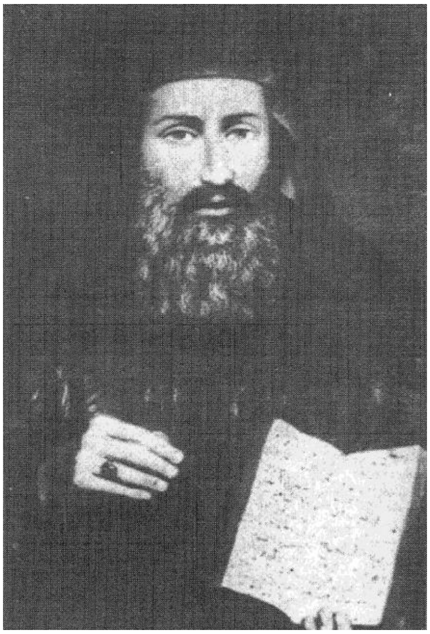


Fig. 44 Portrait of Fr. Nīqūlāwūs a-ṣ-Ṣāʾigh painted by ʿAbd-al-Lāh Zākhir.[169]

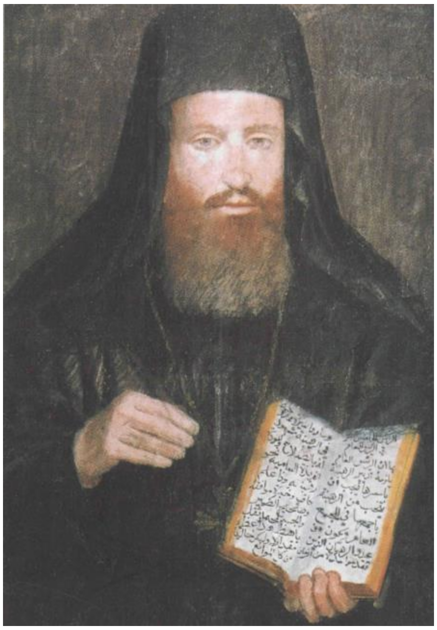
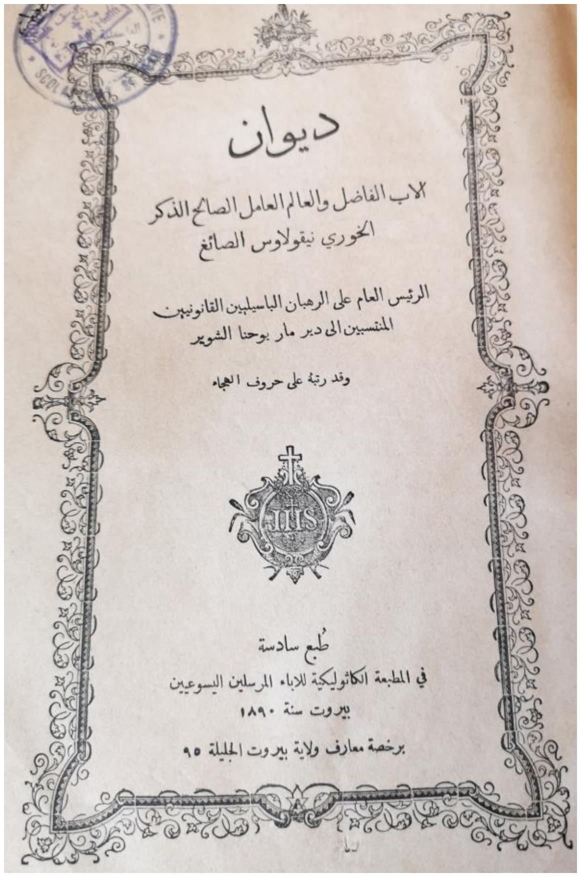


Fig. 45 Portrait of ʿAbd-al-Lāh Zākhir (Taken from the cover of [Karam, 2007]).[170]

However, and while the incipit – the first hemistich – of the *qaṣīda* composed by Nicolas is identical to the incipit of the *qaṣīda* performed by ʿAlī Maḥmūd (يا نسيمَ الصَّبا تَحَمَّل سلامي or *Yā Nasīm a-ṣ-Ṣabā taḥammal salāmī* – the lyrics are provided in Fig. 48 and below), the remaining part is different while still based on the same meter and rhyme[171].

It is nonetheless somewhat intriguing that the second hemistich of the first verse by a-ṣ-Ṣāʾigh (Fig. 47) – ثمَّ بلِّغْ تَحيّة المستهامِ *thumma balligh taḥiyyat al-mustahāmī* – be partly integrated in the first hemistich of the second verse of the version by a-sh-Shahhāl – ثمَّ بلِّغْهُمُ تَحايا مُحِبٍّ *thumma ballighhumu taḥāyā muḥibbin* (Fig. 48), with very close meanings for the two hemistichs.



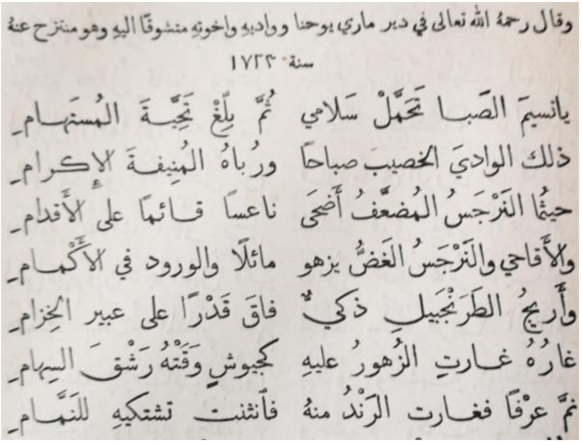
ديوان
الاب الفاضل والعالم العامل الصالح الذكر
الخوري نيقولاوس الصائغ
الرئيس العام على الرهبان الباسيليين القانونيين
المنتسبين الى دير مار يوحنا الشوير
وقد رتبه على حروف الهجاء
IHS
طبع سادسة
في المطبعة الكاثوليكية للاباء المرسلين اليسوعيين
بيروت سنة ١٨٩٠
برخصة معارف ولاية بيروت الجليلة ٩٥

Fig. 46 Front page of the 6th edition of the *Dīwān al-Abb al-Fāḍil wa-l-ʿĀlim al-ʿĀmil a-ṣ-Ṣāliḥ a-dh-Dhikr al-Khūrī Nīqūlāwūs a-ṣ-Ṣāʾigh* dated 1890, printed by the Catholic Press of the Jesuit Missionaries in Beirut.

[169] From [Karam, 2007, p. 7].

[170] The booklet – as a matter of fact an extended article – is entitled "[Commemoration of] 250 years after the death of the priest and scientist [*ʿallāma*] Nīqūlāwūs a-ṣ-Ṣāʾigh". As for ʿAbd-al-Lāh Zākhir, he was a *shammās* (deacon) in the Saint-John convent at the time, and is known to have established in it the first printing press with Arabic letters in the Arab world. The original portrait of Zākhir is kept at the monastery and is 60 × 42 cm.

[171] Each verse ends, in both poems, with the letter "m" (*qaṣīda mīmiyya*).


وقال رحمهُ الله تعالى في دير ماري يوحنا ووادِيهِ واخوتهِ منشوقًا اليهِ وهو منتزح عنهُ
سنة ١٧٢٣

يانسيمَ الصَبا تحمَّلْ سَلامي ثُمَّ بلِّغْ تحيَّةَ المُستهامِ
ذلك الواديَ الخصيبَ صباحًا ورُباهُ المُنيفةَ الإكرامِ
حيثُما النَرجِسُ المُضعَّفُ أَضحى ناعسًا قائمًا على الأقدامِ
والأقاحي والنَرجِسُ الغَضُّ يزهو مائلًا والورودُ في الأكمامِ
وأريجُ الطَرنجِيلِ ذكيٌّ فاقَ قَدْرًا على عبيرِ الخُزامِ
غارهُ غارتِ الزهورُ عليهِ كجيوشٍ وقتهُ رشقَ السِهامِ
ثمَّ عرفًا فغارتِ الرَندُ منهُ فانثنتْ تشتكيهِ للنَمّامِ

Fig. 47 The beginning of the *qaṣīda Yā Nasīm a-ṣ-Ṣabā* by Nīqūlāwūs a-ṣ-Ṣāʾigh[172] – dated 1723.

While searching further for the original of *Maḥmūd's* rendition, namely for a-sh-Shahhāl, we[173] could find the first edition of his *dīwān* (collection of poems) dated 1894 (Fig. 49), *i.e.* only four years after the 6th edition of the *dīwān* of Ṣāʾigh, and printed in what seems to be the home town of Shahhāl, Tripoli in Lebanon.

The version included in this latter compendium, while slightly different from Māhmūd's interpretation (Fig. 48 and Fig. 50), is however clearly the source of his performance – and has the same exact second verse.

يا نسيمَ الصَّبا

يا نسيمَ الصَّبا تَحَمَّل سلامي — لِظباءِ الحِمى ووادي سلامِي
ثمَّ بلِّغْهُمْ تحايــــــا مُحِبٍّ — خلَّفوهُ ينوحُ نَوحَ الحمـــامِ
ولَعَلَّ الزمـــانَ يسمحُ يَوماً — وأرى طَيفَهُم وَلَوْ في المَنامِ
وامْلِ ذِكراهُمُ عَليَّ عَسى يُشْـ — فَى فُؤادي بِذِكْرِهِمْ مِن سِقامي
آهْ وَا لوعتي وفرطِ شُـــجُوني — وافتِتاني (في) بأهلِ ذاكَ المُقامِ

Fig. 48 Lyrics of *Yā Nasīm a-ṣ-Ṣabā* as transcribed from the performance of ʿAlī Maḥmūd: in the last line, second hemistich and between brackets, is the word *fī* (="in") which was replaced by "*bī*" (with a similar meaning) in the sung performance.[174]



هذا
ديوان عقد اللآل من نظم الشهال
جُمع فيه ما تيسر جمعه من نظم المرحوم المبرور
السيد الشيخ محمود الشهال الطرابلسي الذي
حاز من الرقة احلاها ومن العذوبة
اطلاها تغمده الله برحمته وغفرانه
واسكنه غرف جنانه
آمين
بنفقة الفقير الى المتعال عبد الفتاح شهال
حقوق الطبع محفوظة
طبع بمطبعة البلاغة في طرابلس الشام
سنة ١٣١٢ هجرية

Fig. 49 Front page of the *Dīwān ʿAqd al-Lʾāl min Naẓm a-sh-Shahhāl* by *Shaykh* Maḥmūd a-sh-Shahhāl a-ṭ-Ṭarābulusi (from Tripoli - Lebanon – or *Ṭarābulus a-sh-Shām* in the Arabic original), published 1894 CE (1312 H) by Maṭbaʿat al-Balāgha in the same town.[175]

Fr. Boulos Nazha explained,[176] however, that while the first expression in the first hemistich of the *qāṣīḍa* – *i.e. Yā Nasīm a-ṣ-Ṣabā*[177] – is common in the literature, notably poetic, the complete hemistich – *Yā Nasīm a-ṣ-Ṣabā taḥammal Salāmī*[178] – is much less common. He even declared that he knew of no other example of the use of such a hemistich, be it in poetry or in prose, except in the *qaṣīḍa* performed by ʿAlī Maḥmūd that I had just submitted to him.

[172] [a-ṣ-Ṣāʾigh, 1890, p. 235].

[173] At the CERMAA, namely Rosy Beyhom.

[174] In the original version (see Fig. 50), the third and the fourth verses are in the reverse order.

[175] [a-sh-Shahhāl (a-ṭ-Tarābulusi), 1894].

[176] The interview took place in the convent Saint-John on May 28, 2019.

[177] This could be translated (see more explanations about the lyrics below) as "Oh Breeze of the East".

[178] This could be translated (see more explanations about the lyrics below) as "Oh Breeze of the East, bear my salutations".

It became then clear that a more thorough discussion of dates was necessary: by consulting the catalogue "Khalifé"[179] of the *Bibliothèque Orientale* of the (Catholic) Université Saint-Joseph in Beirut (run by the Jesuits), we found a mention of the *dīwān* of (a-ṣ-) Ṣāʿigh under No. 1470 (Fig. 51), specifying that the first edition of the manuscript of the *dīwān* took place in 1859, which is 35 years before the publication of the *dīwān* of Shahhāl.[180]

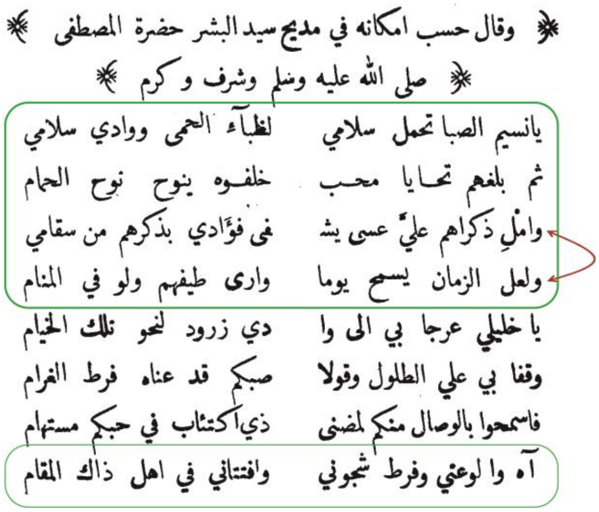
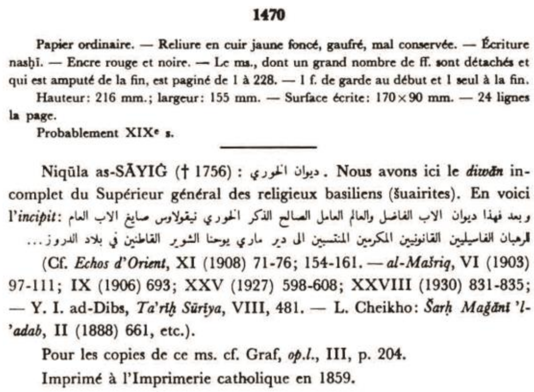

وقال حسب امكانه في مديح سيد البشر حضرة المصطفى
صلى الله عليه وسلم وشرف و كرم
يانسيم الصبا تحمل سلامي   لظباء الحمى ووادي سلامي
ثم بلغهم تحايا محب   خلفوه ينوح نوح الحمام
وامل ذكراهم علي عسى يشـ   في فؤادي بذكرهم من سقامي
ولعل الزمان يسمح يوما   وارى طيفهم ولو في المنام
يا خليلي عرجا بي الى وا   دي زرود لنحو تلك الخيام
وقفا بي علي الطلول وقولا   صبكم قد عناه فرط الغرام
فاسمحوا بالوصال منكم لمضنى   ذي اكتئاب في حبكم مستهام
آه وا لوعتي وفرط شجوني   وافتتاني في اهل ذاك المقام

Fig. 50 Detail from [a-sh-Shahhāl (a-ṭ-Tarābulusi), 1894, p. 6] reproducing the beginning of the *qaṣīda Yā Nasīm a-ṣ-Ṣabā*, with the verses used by Maḥmūd delineated by green rounded rectangles. The 3rd and 4th verses (pinpointed by a double arrow) are inverted in Maḥmūd's performance, and he uses – as explained in the caption of Fig. 48 – *bi* instead of *fī* in the last verse.

Knowing that the convent Saint-Jean in Khonchara is situated in the North-Metn region (mostly a mountainous area, slightly to the North of Lebanon) while Tripoli is today regarded as the capital of North Lebanon, and knowing that poetry and prose circulated from and to Lebanon, from and to other Arabian countries in the Ottoman Empire – including Egypt,[181] and that there were frequent contacts between religious communities, at least on the cultural level (see Fig. 52), it becomes most probable that the Tripolitan *shaykh* a-sh-Shahhāl was inspired by the *qaṣīda* of the 18th-Century priest of Khonchara for his own *Yā Nasīm a-ṣ-Ṣabā* which was performed, partially and with minor changes, by ʿAlī Maḥmūd in his 1927 recorded performance with Sāmī a-sh-Shawwā on violin.


1470

Papier ordinaire. — Reliure en cuir jaune foncé, gaufré, mal conservée. — Écriture nasḫī. — Encre rouge et noire. — Le ms., dont un grand nombre de ff. sont détachés et qui est amputé de la fin, est paginé de 1 à 228. — 1 f. de garde au début et 1 seul à la fin.

Hauteur: 216 mm.; largeur: 155 mm. — Surface écrite: 170 × 90 mm. — 24 lignes la page.

Probablement XIXe s.

Niqūla as-SĀYIǴ († 1756) : ديوان الخوري . Nous avons ici le *diwān* incomplet du Supérieur général des religieux basiliens (šuairites). En voici l'*incipit*: وبعد فهذا ديوان الاب الفاضل والعالم العامل الصالح الذكر الخوري نيقولاوس صايغ الاب العام الرهبان القاسيلين القانونيين المكرمين المنتسبين الى دير ماري يوحنا الشوير القاطنين في بلاد الدروز...

(Cf. *Echos d'Orient*, XI (1908) 71-76; 154-161. — *al-Mašriq*, VI (1903) 97-111; IX (1906) 693; XXV (1927) 598-608; XXVIII (1930) 831-835; — Y. I. ad-Dibs, *Ta'rīḫ Sūrīya*, VIII, 481. — L. Cheikho: *Šarḥ Maǵānī 'l-'adab*, II (1888) 661, etc.).

Pour les copies de ce ms. cf. Graf, *op.l.*, III, p. 204.

Imprimé à l'Imprimerie catholique en 1859.

Fig. 51 Detail from [Anon. "Catalogue Khalifé des Manuscrits de la Bibliothèque Orientale", p. 105] giving information about the manuscript and the first edition of the *dīwān* of Fr. Nīqūlāwūs a-ṣ-Ṣāʾigh.

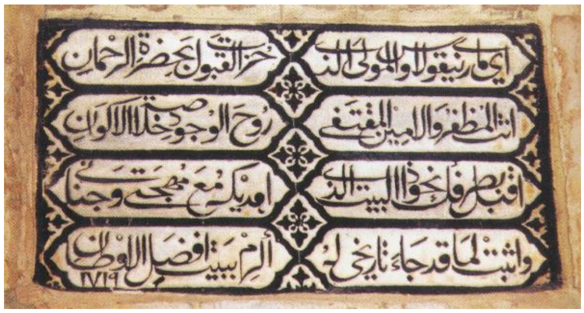


Fig. 52 A eulogy in the form of a short poem celebrating the founding of the Saint-Nicolas church (patron of Nīqūlāwūs a-ṣ-Ṣāʾigh who founded the church within the Saint-John convent in Khonchara - Lebanon) in 1719. The similitudes between Islamic and Eastern Christian calligraphies are obvious.[182]

Furthermore: it is possible to hypothesize that Shahhāl's *qaṣīda* was a sort of response to the *qaṣīda* of Ṣāʾigh, in the form of a *muʿāraḍa shiʿriyya* (معارضة شعرية = "poetic opposition") in which the *baḥr* (rhythm) and the *qāfiya* (rhyme) are kept identical to the original composition. In the present case, the fact that Shahhāl kept the first hemistich (of the first verse) "as is" would further strengthen this hypothesis.[183]

[179] Available online at https://bo.usj.edu.lb/pdf/khalife/Poesie.pdf.

[180] The estimation of the time difference is approximate because of the differences between the (Solar) Western Christian and the Islamic (*Hijrī* – Lunar) calendars.

[181] As specified by Fr. Boulos Nazha in the aforementioned interview.

[182] Moreover: the last verse of this short poem is composed following numeric equivalences for each word which add up to the date of the founding of the church (see [Karam, 2007, p. 11]). This is a procedure which is also used by Islamic sheikhs, notably in writings about music, for example in [ʿAṭṭārzādah, xixe siècle (?)], which is an *urjūza* – a poem in the *rajaz* (corresponding to *mustafʿilun* six times) prosodic meter – in form of a numeric puzzle, still not deciphered today.

[183] This hypothesis – with which I agree – was proposed by Hamdi Makhlouf.

3. Transcription and transliteration of the lyrics of the *qaṣīda*

The transcription below – followed verse per verse by the corresponding transliteration – is undertaken from the actual lyrics of the recording (performance) and follows the classical pronunciation of the Arabic language.[184]

يا نسيمَ الصَّبا

يا نسيمَ الصَّبا تَحَمَّل سلامي لِظباءِ الحِمى ووادي سلامِي

Yā Nasīm a-ṣ-Ṣabā taḥammal salāmī li-ẓibāʾi-l-ḥimā wa-wādī salāmī

ثَمَّ بلِّغْهُمُ تَحايا مُحِبٍّ خلَّفوهُ ينوحُ نَوحَ الحمامِ

thumma ballighhumu taḥāyā muḥibbin khallafūhu yanūḥu nawḥa-l-ḥamāmi

ولَعَلَّ الزمانَ يسمحُ يَوماً وأَرى طَيفَهُم وَلَوْ في الـمَنامِ

wa-laʿalla-z-zamān[a] yasmaḥu yawman wa-ʾarā ṭayfahum wa-law fī-l-manāmi

وامْلِ ذِكراهُمُ عَليَّ عَسى يُشْفَى فُؤادي بِذِكْرهِمْ مِن سِقامِي

wa-amlī dhikrāhumu ʿalayya ʿasā yushfā fuʾādī bi-dhikrihim min siqāmī

آهْ وَا لوعتي وفرطِ شُجُوني وافتِتاني بأهلِ ذاك المُقامِ

Āh wā lawʿatī wa farṭi shujūnī wa-(i)ftitānī bi-ʾahli dhāka-l-muqāmi[185]

4. Translation and interpretation of the lyrics to English

As is the case in general in – particularly – Arabic poetry, many interpretations are possible either for single words or for a hemistich or a verse, or even for portions of the poem relating to this or that social or political event.

For example, *a-ṣ-Ṣabā* bears different meanings,[186] mostly "the rise of the Eastern Winds", but also, as *a-ṣ-Ṣibā* (with an "*i*"), "youth", "childhood", "inclination [towards]", with a possible concatenation of two meanings such as in the expression "والصَّبا رِيحٌ تَسْتَقبلُ البيتَ قيل لأَنَّها تحِنُّ إلى البيت"[187] which uses both the meanings of "wind" and "inclination towards" – not to mention that poets are allowed some liberty with the use of the language.[188]

Furthermore, let us note that the *qaṣīda* is composed in the *Baḥr al-Khafīf* (or "light meter") *fāʿilātun mustafʿilun fāʿilātun* (فاعلاتن مستفعلن فاعلاتن) which would correspond to the meaning of the incipit, the "light" breeze of the East.[189]

Consequently, the translation below – which is the result of a collective work[190] – is but one possible interpretation of the lyrics.[191]

O Breeze of the East

O Breeze of the East, bear my salutations to the antelopes of the Keep and to the valley of (my) Peace

Then pass on the regards of a lover they left behind moaning like doves

[184] Maḥmūd pronounces some letters in the Egyptian way (for example "*g*" for "ج" = "*j*" in Classical Arabic) and takes small liberties with the vocalization in order to adapt the lyrics to the needs of the performance.

[185] There is a very interesting discussion in [Manẓūr (ibn), 1981, p. 3781 (قوم)] about the subtle differences – and similarities – between *muqām* ("مُقام") and *maqām* ("مَقام") with a predominance of "residence" for *muqām* and "place" for *maqām* (وقوله تعالى : لا مقَامَ لكم ، أي لا موضع لكم ، وقُرِئ لا مُقام لكم ، بالضم ، أي لا إقامة لكم). (See also – in Arabic – https://www.almaany.com/ar/dict/ar-ar/مقام/ which includes the musical meanings of *maqām*[*āt*].)

[186] Possible declinations of the meanings of the tri-letter root *ṣbā* of *a-ṣ-Ṣabā* are taken from an aggregator of Arabic dictionaries: [Anon. "قاموس معاجم: معنى و شرح الصبا في معجم عربي عربي أو قاموس عربي عربي وأفضل قواميس اللغة العربية"], namely at https://www.maajim.com/dictionary/الصبا.

[187] "The *Ṣabā* is a wind which welcomes the house because it has an inclination towards it" – in [Manẓūr (ibn), 1981, "*Ṣabā*"].

[188] To which it is necessary to add that *a-ṣ-Ṣabā* is a well-known *maqām* which happens to have nothing in common with this particular interpretation of the *qaṣīda*.

[189] A further thank to Hamdi Makhlouf for this remark.

[190] By Rosy and Amine Beyhom, with Saad Saab.

[191] As one other interpretation, Lebanese poet Ghassan Michel Abou Chedid, consulted (on May 31, 2019) by Saad Saab for the translation of this part of the *qaṣīda*, proposes: "Oh Eastern breeze, bear my regards and heartfelt greetings to our young love(s) / Let them know of loving greetings left behind crying and moaning like a young dove / Maybe the passage of time will one day allow a view of their shadow even in dreams / Bestow their memories upon me, perhaps my recollection will heal my sickness / Oh loving pain full of worry and sadness with bewildered attachment of thy Folk".

Perhaps time will allow some day that I see them emerging, if in my dreams

Arouse in me their remembrance, healing my heart from its decay

Oh! how deep are my sorrow, my grief and my inclination towards the people in that place

B. The Analysis

About the analysis with Praat

The analysis began on March 18, 2018 and continued since.[192] Many difficulties arose when analyzing this recording:

- The available recording is in a very bad condition
- The intensity level of the violin is very low when compared to the intensity of the voice (predominant), which compelled us to boost the intensity of the violin whenever possible.
- Some overlapping segments between the two instruments (voice and violin) forced a manual analysis (evidently approximate) because of the impossibility, today, to separate these voices in an effective way: a further attempt at recreating a stereo separation was made, and the resulting audio track – of the video analysis – reflects these attempts.
- Huge differences exist between the overall intensity of the melody and the intensities of the closing (and generally descending) formulae at the end of most phrases, which creates an additional difficulty in determining an optimal threshold – for Praat – for the intensity. (The overall threshold used in the analysis is shown in Fig. 53.)
- Lastly: the ending of most melodic phrases by Maḥmūd is very short and quiet; when combined with the high level of residual sound – from the analog recording, on one side, and from the general hiss and crackling sounds, on the other side – some of these endings had to be complemented.

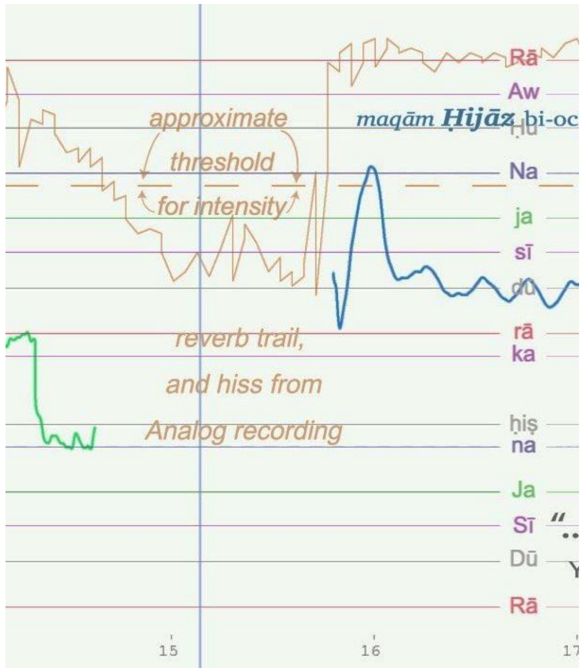


Fig. 53 Approximate threshold for the (summed) intensity of the recorded sound, used in the Praat analysis. (Detail from a frame of the video around 15 s_a.)

As a general result, a compromise between accuracy and comprehensiveness had to be found, which ensued in some segments (especially the overlapping parts of the violin) being manually added on the graphics, and for missing bits of melody (lasting tenths of a second or less) to be complemented in order to reinstate the integrity of the melodic line. (Fig. 54, Fig. 55 and Fig. 56)

To complete the analysis, additional verifications where made with Rosy Beyhom reproducing particularly complex parts of the melody with a programmable workstation Roland EM-15 OR – tuned to 461.1 Hz and transposed -2 semi-tones (= 200 cents), which was a fair enough approximation of the overall tonic.

Further monitoring of the melody was undertaken by Saad Saab on *ʿūd*, and half- and third-tempo versions were produced to verify challenging parts of the performance, and eventually refine the analysis.

[192] The analysis continued, "officially", till May 19, 2019, which is more than one year. Effectively, however, it went on well after this "official" date as the input of the two reviewers led to further discussions on the *sayr al-ʿamal* (the melodic progression and modulations in the course of the performance) and, eventually, to amendments to the interpretation of the results. (The Art of *Maqām* is a difficult one, and its analysis is open to different interpretations.)



Fig. 54 Example of manually added parts in the video analysis of *Yā Nasīm a-ṣ-Ṣabā.* (See also Fig. 58.)

The literal analysis (below) is *in fine* the result of thorough – and sometimes passionate – discussions over fine details of pitch, or of the adequacy of a scale, or even about the denomination of a *maqām* whenever a few would fit the same scale that was discussed, while sometimes on the same tonic.



Fig. 55 Added part of the violin transposed one octave lower in the general view – Detail.

The proposed video-animations – in the original tempo[193] and in the third-tempo version[194] – reflect the literal analysis and are used as the base of further explorations such as for the technique of "vibrato" used by Maḥmūd (and Shawwā).

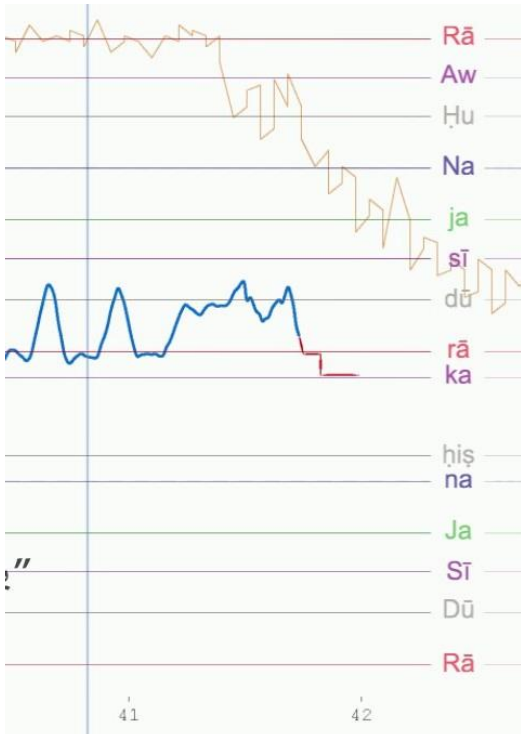


Fig. 56 Reconstructed ending of a melodic phrase by Maḥmūd around 42 s_a (here a detail from a frame of the video at approx. 41 s_a).

About the graphic treatment (video assembling and editing)

This 48th video analysis of the VIAMAP series lasted more than 18 months – including the preliminary research and analysis. It includes techniques already expounded in [Beyhom, 2018b], as well as a set of new techniques and added information about the recording and the music that is analyzed.

As is the case with previous analyses and in the general view, the graphic scale moves – slightly – vertically to better approximate the tonic of the singer; the tonic of the violin is stable.

In what concerns the complementary techniques, these include the implementation of the intensity of the instruments as a brownish light line (Fig. 59 & Fig. 63),[195] a two-octaves main scale (Fig. 61) in the lower stripe, a near three-octaves scale in the upper stripe (Fig. 57), and the aforementioned reconstructions of missing bits or overlapping parts of the melody.

193 Available at https://youtu.be/et4iT3HLxno.

194 Available at https://youtu.be/IiHP4ZoKtgE.

195 This also became a standard procedure beginning with the 42nd analysis of the VIAMAP series, of (aforementioned) *Paotred er gueù à bleuigner* performed by Jorj Botuha (http://foredofico.org/CERMAA/archives/1167).

While two previous videos[196] used 3D techniques, the current video is in 2D due to the accrued complexity of this interpretation, with frequent changes of scales and ample vertical movements of the pitch.



Fig. 57 The near-three octaves graphic scale in the upper stripe.

Two instruments are analyzed – sometimes simultaneously – and differentiated by color – blue for the voice, green for the violin – with the intensity shown in light brown color, (Fig. 59 and Fig. 63) and the video editing required the use of nearly 170 different graphic and audio elements, including specific graphic scales and separate parts of information used in animation for the preliminary explanations (Fig. 60).

Exactly 16 different graphic scales were used in the analysis, corresponding to no less than 20 different modulations[197] – and a substantial number of different *genē* (or *ajnās* = melodic formulation of a polychord) and *maqāmāt* (modes) – used by ʿAlī Maḥmūd alone.[198] Detailed explanations about the scale(s) and the solmization (Fig. 61) are provided in both the video and in FHT 1:56.

In the general (lower) view stripe, the violin is transposed one octave lower (Fig. 58 and Fig. 59) in order to minimize the vertical space and maximize the clarity of the graphic reproduction.



Fig. 58 Transposition of the violin one octave downwards in the general (below) stripe. (Compare with Fig. 54)

Furthermore: Due to a technical limitation[199], the main graphic results had to be split in three different parts, then reassembled and synchronized separately *and* with one-another.[200]

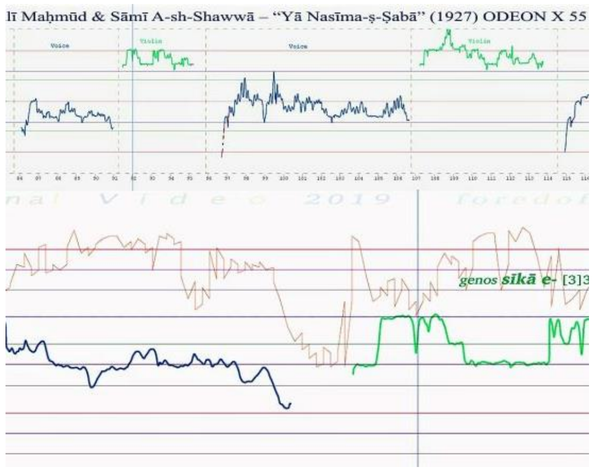


Fig. 59 Detail from a frame around 92 s_a showing the transposition of the part of the violin (upper stripe) one octave lower in the bottom stripe.

The video features also the lyrics of the *qaṣīda* in original Arabic as a prequel to the analysis, with a simultaneous reproduction of the lyrics *and* of the transliteration during the analysis. (Fig. 63)

[196] Aforementioned analyses of Hurrian Song No. 6 – http://foredofico.org/CERMAA/archives/1433 – and of a *Huseynî Taksim* performed by Neyzen Tevfik at http://foredofico.org/CERMAA/archives/1386.

[197] The understanding of modulation in *maqām* music (see notably the seminal [Marcus, 1992]) goes well beyond the restricted acceptation of modulation in Western music of the classical period (or "of Common practice"). The reason for this is simple: in the case of equal-temperament, the only modulations possible in the latter music are from Major to Minor and *vice versa*, or by the changes of tonics ("transposition"). Adding to these procedures the versatility of the scales of *maqām* music – if not the differences in intonation for non-tempered *maqām* music – we face then a domain that virtually offers an infinity of possibilities, limited only by the ability of the performers.

[198] A complete list of these modulations is provided after the literal analysis.

[199] The assembling of very wide graphics in high resolution – such as those used in this video – is limited by the memory of the computer and/or by the memory that the computer program can handle.

[200] The three parts used are:
Part I: 29096×677 pixels, 1-142 s_a (analysis time)
Part II: 29300×677 pixels, 142-285 s_a (analysis time)
Part III: 26845×677 pixels, 285-416 s_a (analysis time)

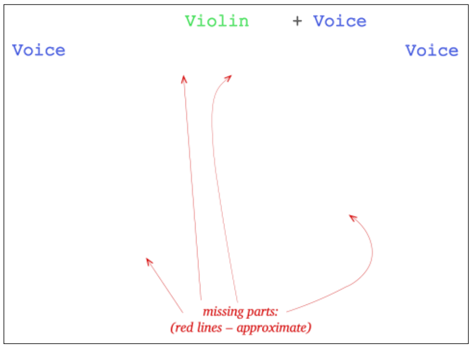


Fig. 60 Explanations used for the video, superimposed to the original graph in Fig. 54.

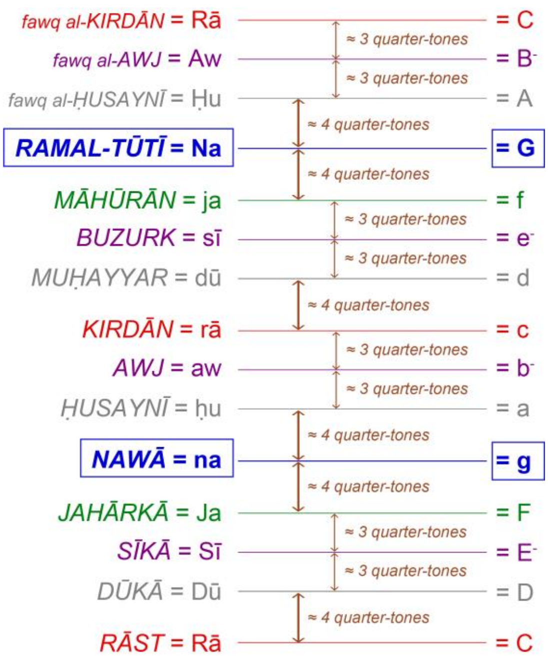


Fig. 61 Main two-octaves graphic – and theoretical – scale of *maqām* music implemented in the video-animated analysis – with intervals in multiples of a tempered quarter-tone. The names of the degrees of the scale (to the left) are equated to their solmization as explained in FHT 1. (Note that the upper *Na* = *RAMAL-TŪTĪ* may also be called *SAHM* – “arrow”.)

Finally: the very complex modulations by both performers and the particular techniques used by Maḥmūd – such as his ample vibrato and his instant endings of melodic phrases – are among the reasons which led us to produce the third-tempo version. This is the – complementary – basis which allowed us to weave some of the forthcoming interpretations and explanations that the reader/auditor would be able to verify by himself.

PRELIMINARY REMARKS AND CONVENTIONS

Particular conventions are used in the following analysis:

- Pitches bordering intervals are connected with lower hyphen (*na_ḥu*) while suites of pitches are either connected with (or separated by) a dash (*na-ḥu*, *na-ḥu*), or not connected (*na ḥu*).
- ***Maqām*** names and tonic are in bold font: this allows to better differentiate *maqām*(s) from *ajnās* (*genē*) and tetrachords, and to quickly identify the tonic of each ***maqām*** in the case of a complex modulation.

Moreover, the various declinations of the *ḥijāz* tetrachord are not differentiated by their names (they are all called *ḥijāz* in the text), but by their content (either 262, 253 or 352 – see Fig. 62 for an example of the latter – in multiples of the quarter-tone).

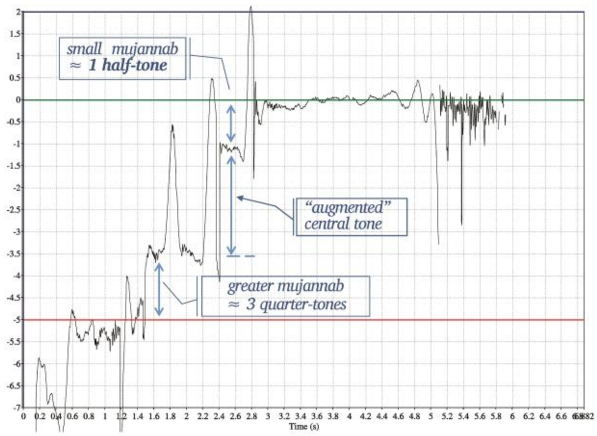


Fig. 62 An example of *genos ḥijāz* 352 performed by Hafiz Kâni Karaca.[201]

This happens because the mastery of these two performers in swapping different tetrachords and *maqām* scales – if not *maqām*(s) – far outweighs the confines of tradition, and of the traditional theory of *maqām* music.

[201] Extracted/adapted from Slide No. 19 in the accompanying PP show of [Beyhom, 2014]. (The excerpt corresponds to 01:32.000-01:38.881 on track 2 [Hafiz Kâni Karaca et al., 2002] entitled “*Evening Prayer Call in Makam Hicaz*” of the CD 02.34.Ü.1896.001 {2}, *Aşk ile... - With Love...: Türk dinî musiki formlari - Compositional Genres of Turkish Liturgical Music.*)

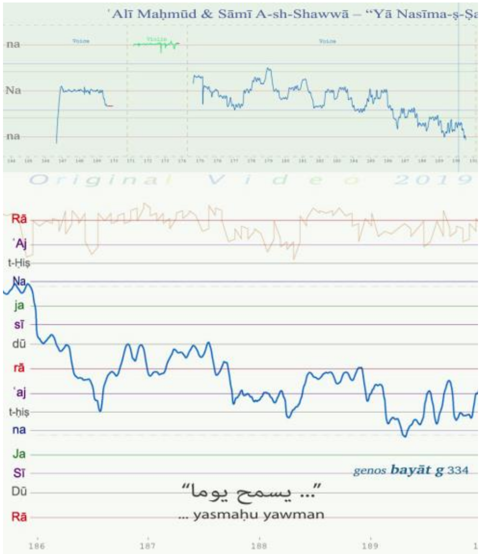


Fig. 63 Detail from one frame of the video displaying the upper and lower stripes, with a near-three-octaves span in the former and a two-octaves span in the latter. The lower stripe features a graph of the intensity (in light maroon color) with complete literal indications on the course of the melody, the lyrics for this segment of the analysis, and the transliteration below.

The same applies to the different versions of scales containing *ḥijāz* tetrachords, which are not differentiated in traditional theoretical descriptions; thus, *maqām* ***Ḥijāz-Kār*** may have an intervallic composition expressed as one of the suites 2624262 or 3524253, with the first one comprising two bordering symmetrical – and "semi-tonal" 262 *ḥijāz* tetrachords, while the second one contains two different – and differentiated one from another – *ḥijāz* tetrachords 352 and 253, which are, however, disposed symmetrically around the central one tone interval ("4").

Furthermore, in this music and as is well-known to many readers – and mostly in Arabian and *Sharqī* music, different *maqām*(s) may use the same scale, sometimes on the same tonic and sometimes only in ascent when in descent for other *maqām*(s).[202]

The same phenomenon may occur for *genē*[203] – such as *būsalīk*, *ʿushshāq* and *nahawand* (see FHT 2:57) which have the same theoretical composition (424 – or "minor" tetrachord – in multiples of the quarter-tone) but (1) may be formulated differently (notably for the leading interval) and (2) on different starting degrees of the scale (localized tonic of the *jins* or *genos*):

> "on occasion, the same tetrachordal structures are given different names depending on where they occur in the general scale. For example, although the *rāst* tetrachord keeps the same name whether it occurs on *GG*, *C*, *D*, *F*, or *G*, the *nahawand* tetrachord is commonly called '*nahawand*' when it occurs on *C* or *F* but is often called '*būsalīk*' when it occurs on *D* or *G*".[204]

Thus:

> "In his tetrachordal analyses of the various *maqāmāt*, ʿA.H. Nuwayrah makes a distinction between the tetrachords *būsalīk* and *ʿushshāq* based on their leading tones: the former, he says, has a half-step leading tone while the latter has a whole-step leading tone […]. This idea is based on the leading tones that occur in the modes of the same names, *būsalīk* having the notes ($C^{\#}$ / *D E F G A* B^{b} $c^{\#}$ *d*) and *ʿushshāq* having the notes (*C* / *D E F G A* B^{b} *c d*)".[205]

Note however that

> "[m]ost theorists use the names *ʿajam* and *jahārkā* interchangeably".[206]

In the case of the modes used in Maḥmūd's and Shawwā's performance, mode ***ʿAjam-ʿUshayrān*** 4424442 (which is originally on $\boldsymbol{b^{b}}$) becomes, if the tonic swaps to ***d***, *maqām* ***Kurd*** 2444244 – provided that the melodic line reinforces the *d* as the tonic.[207]

While the overall complexity of the modulations in Maḥmūd's and Shawwā's performance makes it even more difficult to follow – and to dissect – the *sayr al-*

[202] A major part of the Ph.D. thesis of the author [Beyhom, 2003b] is dedicated to the recension of these *maqām*(s) and *ajnās* (plural of *jins* = *genos*).

[203] A comprehensive comparison of the names and structures of *ajnās* can be found in [Marcus, 1989, p. 300–308].

[204] [Marcus, 1989, p. 294].

[205] [Marcus, 1989, p. 295].

[206] [Marcus, 1989, p. 298]. Additionally, [Erlanger, 1949, v. 5, p. 79–80] explains that the tetrachords *ʿushshāq*, *nahawand* and *būsalīk*, while similar in scalar composition [4 2 4] are used for different positions within the general scale. He also explains that *ʿushshāq* was still used at the time his book (5th Volume) was being written (1920s?) mostly for the occurrences of this tetrachord on *d* or *a*, while *nahawand* would be used more particularly when the tetrachord was based on *c* or on *f*. A rapid survey of the terminology used in [Erlanger 1949] shows a predominance of *būsalīk* over the other two names, mostly on *g* (more than 70 occurrences in different *maqāmāt* and different octaves) and on *d* (approximately thirty occurrences), while rarely on *f* (two occurrences) or on *c* (four occurrences). *nahawand* is cited seldom, mostly on *g* (!) with nine occurrences, on *d* (seven occurrences) and *f* (!) – four occurrences – or *e* (two occurrences) or even on b^{b} (one occurrence). Moreover, *ʿushshāq* is not cited as a tetrachord in the composition of *maqāmāt*. As a (repeated) conclusion: *Maqām* theory is still "under construction" and open to diverse interpretations.

[207] This happens when Maḥmūd uses (see below) a modulation from *maqām* ***ʿAjam-ʿUshayrān*** 4424442 on $\boldsymbol{e^{b}}$ *to maqām* ***Kurd*** 2444244 *on* ***g***.

ʿamal, it is here necessary to give a few complementary explanations, mainly about the denominations of the *maqām*(s) in the literal analyses below.

Preliminary discussion of scales and modes

Firstly, I use the denominations ***Ḥijāz(-Awjī)*** and ***Ḥijāz(-ʿAjamī)*** to differentiate the two main scales of *maqām* ***Ḥijāz*** (theoretically – when it is not transposed – on ***d***), the one using a *rāst* polychord 433[4] on *a* and passing through $AWJ = b^-$ (or ***Ḥijāz-Awjī d*** 2624334), and the one using a *būsalīk* polychord 424[4] on *a* and passing through $ʿAJAM = b^b$ (or ***Ḥijāz-ʿAjamī d*** 2624244).[208]

Secondly, I use the denomination ***ʿAjam-ʿUshayrān*** and not ***ʿAjam*** (without the caudal *ʿUshayrān*) as it is commonly known today (both in the Mashriq and in the Maghrib), for the (ascending) 4424442 scale:[209] there are a few reasons for this choice.

Originally, the scale of ***ʿAjam-ʿUshayrān*** (Fig. 64 and Fig. 65) has $\boldsymbol{b^b}$ as a tonic, which easily transposes to the lower fifth e^b. While based on the near-unique use of *ʿajam* tetrachords 442 – with the occasional use of a descending semi-tonal *ḥijāz* tetrachord 262 on *f*, this scale is different in both its composition and tonic from the scale of *maqām* ***ʿAjam*** (Fig. 66 and Fig. 67) which starts on the tonic ***d*** with a *bayāt* 334 tetrachord, and does not comprise a descending *ḥijāz* variant as it is shown for the former *maqām*. (Fig. 65)

Here not only does the tonic differ, but also the scale and the formulation of the *sayr al-ʿamal*,[210] which makes it indispensable to differentiate the two *maqām*(s), and to name them properly, especially since traditional *maqām* theory does differentiate them.

However, it is notable that performers such as Maḥmūd and Shawwā had flawless knowledge of the *maqāmāt* and we will see that they enjoyed, at least in this performance, blurring the boundaries between even very different *maqām*(s), not to say between two which have a close internal structure. This is why the reader will find for example both *maqām*(s) ***ʿAjam*** and ***ʿAjam-ʿUshayrān*** in the following literal description of the performance (and in the video analysis). [211]

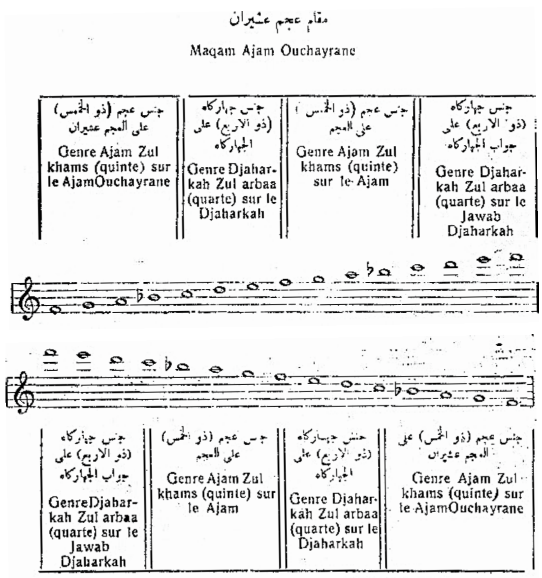


Fig. 64 The scales and polychordal structuring of *maqām* ***ʿAjam-ʿUshayrān*** as reproduced in the proceedings of the *Congrès du Caire* of 1932.[212]

Thirdly, about the difference between *maqām* ***Sīkā*** and *maqām* ***Sīkā-Huzām***[213]: While the scale of *maqām* ***Sīkā*** (as such) is the same as the scales of *maqām*(s) ***Rāst*** (on ***c*** = *RĀST*) and ***Ḥusaynī*** (on ***d*** = *DŪKĀ*), with the successive ascending suite 3443343, but with a different tonic ($\boldsymbol{e^-}$ = *SĪKĀ* = $e^{-\ \textit{one quarter-tone}}$ – see Fig. 68), the scale of *maqām* ***Sīkā-Huzām*** 3426243, while also having $\boldsymbol{e^-}$ = *SĪKĀ* as a tonic degree, includes a *ḥijāz* tetrachord (which can be the "tempered" version – or 262 in multiples of the quarter-tone, or any of 352 and 253 – with farther), with an initial *maqām* ***ʿAjam-ʿUshayrān*** $\boldsymbol{e^b}$ 4424442 descending to the lower *Ku* = E^b (240.5 s_a) then reaching the upper *Rā* = *C* (approx. 243 s_a) – with a near two-octaves span – while transforming in *maqām* ***ʿAjam na = g*** 3344244 with a *qafla* (closing of the phrase, "cadence") for both performers in *tetrachord bayāt* at 247-250 (Maḥmūd) and 256.5-258.5 s_a (Shawwā). Note here that the tonics of the two *maqām*(s) – e^b and *g* – are similarly related as with the two *maqām*(s) on their original (b^b and *d*) tonics.

[208] These denominations – with which I totally agree – were suggested by Scott Marcus.

[209] From this point on all intervals are expressed as multiples of an approximate quarter-tone.

[210] According to [Erlanger, 1949, v. 5, p. 148, 250], *maqām* ***ʿAjam-ʿUshayrān*** follows the progression II I III IV (see Fig. 65 – second tetrachord on *f* then first tetrachord on b^b, etc.) with a regular (IV III II I) descent, while *maqām* ***ʿAjam*** (Fig. 67) has the ascending progression III II IV (by-passing thus the first *bayāt* tetrachord) and IV III II I in descent (closing with the *bayāt* tetrachord).

[211] This happens notably, for *maqāmāt* ***ʿAjam*** and ***ʿAjam-ʿUshayrān***, between 240 and 259 s_a (see the detailed literal description

[212] [Collectif, 1933, p. 200m]. (The Commission of the Modes used *RĀST* = *g*, which results, in comparison with the "Modern" notation, in a transposition to the upper fifth.)

[213] Also known as ***Sīkā-[K]Huzām*** – or simply ***[K]Huzām***.

a *zalzalian* five-quarter-tones central interval) on *g* = *NAWĀ* (Fig. 69).
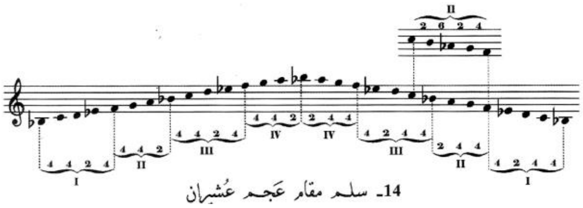


Fig. 65 The scale of *maqām* ***ʿAjam-ʿUshayrān*** as explained in [Erlanger, 1949].[214]

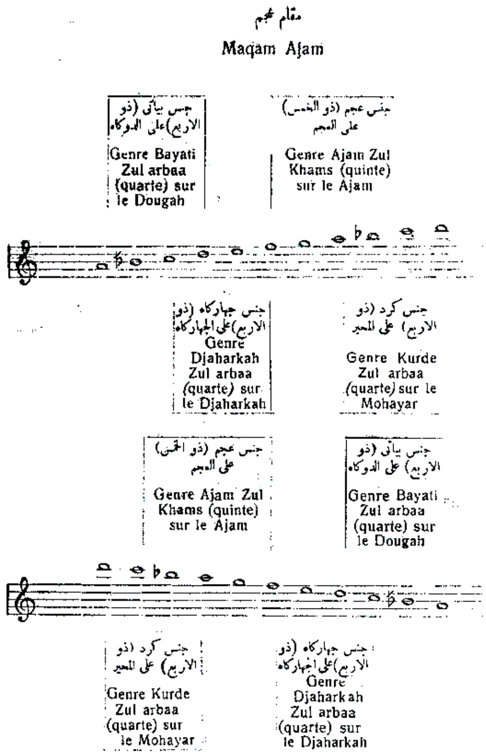


Fig. 66 The scales and polychordal structuring of *maqām* ***ʿAjam*** as reproduced in the proceedings of the *Congrès du Caire* of 1932. (See previous figure.)[215]
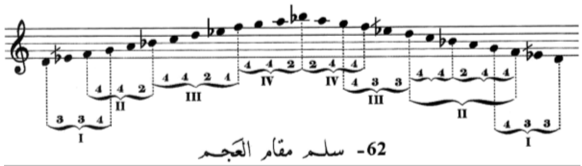


Fig. 67 The scale of *maqām* ***ʿAjam*** as explained in [Erlanger, 1949].[216]

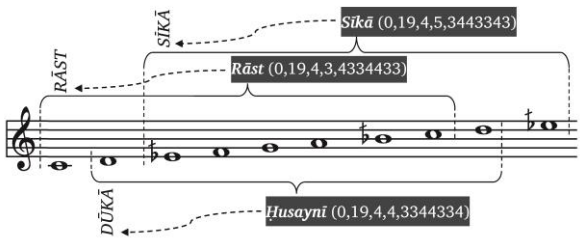


Fig. 68 Central part of the general scale of (Arabian) *maqām* music.[217] (Here with the scales of *maqām* ***Rāst*** beginning with the degree *RĀST*, the scale of *maqām* ***Ḥusaynī*** beginning with the degree *DŪKĀ*, and the scale of *maqām* ***Sīkā*** beginning with the degree *SĪKĀ*. The numbers between brackets (separated by a comma) indicate successively the ranks of the database – here octavial = 0 –, of the hyper-system – here 19 –, of the system – here 4 – and of the sub-system (or differentiated scale) – here 3 to 5 – in the scale classification of Modal Systematics. The last number displays the composition, in concatenated numbers (digits) of approximate quarter-tones, of the ascending scale, for example 3 4 4 3 3 4 3 for *maqām Sīkā* – which become 3443343 in concatenated form.)

The confusion between the two does take place in today's *maqām* music,[218] whenever the denomination with Erlanger (*maqām* ***Khuzām*** – in Arabic in Fig. 69) does not even include the term "*Sīkā*", while *maqām Sīkā* is considered to be the basis of *maqām* ***(K)Huzām***.[219]

This shows that much more research is still needed in order to clarify the theory of *maqām* music, and should nonetheless be an incentive for researchers to try to be as precise as possible when analyzing this music,

[214] [Erlanger, Kriaa, and 2018 ,قريعة, v. 5, p. 160].

[215] [Collectif, 1933, p. 235m].

[216] [Erlanger, Kriaa, and 2018 ,قريعة, v. 5, p. 262]: Note that the descending scale in the representation of *maqām* ***ʿAjam*** in the proceedings of the *Congrès* doesn't comprise a *bayāt* tetrachord, and uses instead a *kurd* tetrachord on *d* (transposed as *f*).

[217] (See [Beyhom, 2003b; 2004; 2005; 2006; 2010; 2014; 2015b; 2017].) Further details about the Modern theory of *maqām* can be found in the aforementioned [Marcus, 1989], with a short overview in [Marcus, 2001].

[218] See for an example the commentary on the *Seven Maqāmāt* performed by Muḥammad al-Ghazālī in [Beyhom, 2018b, p. 192]; note however that the performance of this cantor is destined to the YouTube platform, which necessitated probably an effort for the outreach of the audience and a simplification of the explanations about the *maqām*(s) in his performance, reduced to simple announcements of the latter: this applies even more when such an announcement is made in singing form – as part of the performance.

[219] [Ḥilū (al-), 1972, p. 132] explains in a footnote that the name ***(K)Huzām*** was attributed to this *maqām* by the Turks, while the old name of the mode was effectively ***Sīkā***: the most appropriate denomination for this mode appears to be, today, *maqām* ***Sīkā-Huzām***.

and use the most adequate denominations for a *maqām* fitting one scale or another.[220]
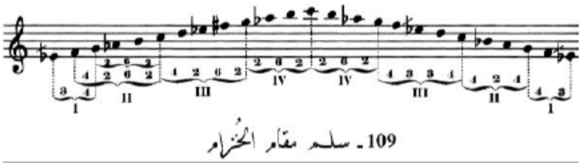


Fig. 69 The scale of *maqām [K]Huzām.*[221]

General literal analysis of *Yā Nasīm a-ṣ-Ṣabā* performed (1927) by ʿAlī Maḥmūd (voice) & Sāmī a-sh-Shawwā (violin) – ODEON X 55 581/1

As aforementioned, this recording is among the most difficult to analyze, due to the mastery of both performers while undertaking multiple – and complex – modulations, combined with the very ample vibrato sometimes used by Maḥmūd and to the obvious pleasure both performers take in blurring the boundaries between different *maqāmāt*.

The general "mood" of the performance can be described as evolving in and around *maqām* ***Ḥijāz*** (or "chromatic") on ***g***. However, the unwinding of the *sayr al-ʿamal* (or "melodic progression") relies mainly on *maqām* ***ʿAjam*** on ***na*** = ***g*** in relation with *maqām* ***ʿAjam-ʿUshayrān*** e^b.

The three main variants of tetrachord *ḥijāz* are used within the scales of *maqām*(s) ***Ḥijāz*** and ***Ḥijāz-Kār***, namely (in multiples of the quarter-tone) the "piano" *ḥijāz* 262 (successively semi-tone, one-tone-and-a-half, semi-tone), and the two zalzalian (*i.e.* comprising odd multiples of the quarter-tone, *i.e.* not – entirely – semi-tonal) tetrachords *ḥijāz* 253 (successive semi-tone, five-quarter-tones and three-quarter-tones intervals) and its symmetric brother *ḥijāz* 352 (invert the preceding progression).[222]

This whole set of tetrachords, scales and *maqām*(s) interacts constantly with the *zalzalian rāst* 433, *bayāt* 334 and *sīkā* 34[4] tetrachords[223] – and with the corresponding *genē* and modes.

More detailed literal analysis[224]

The *qaṣīda* begins with *maqām* ***Ḥijāz(-Awjī)*** 2624334 on *NAWĀ* (on the graphic: lower ***na*** = ***g***) for both performers (Maḥmūd then Shawwā) with a near-immediate modulation by Maḥmūd (16 s_a) to *maqām* ***Ḥijāz(-ʿAjamī) g*** 2624244 and back (23.5 s_a) to ***Ḥijāz(-Awjī),*** alternating melodic phrases until the *taslīm*[225] – in the latter *maqām* scale – by Maḥmūd (to Shawwā) at 42 s_a (seconds of the analysis) after which Shawwā, starting – however – from *ku* = e^b as a reminder of ***Ḥijāz(-ʿAjamī)*** and a hint to the coming secondary modulation, displays the complete descending then ascending scale of *maqām* ***Rāst*** on lower ***Rā*** = ***C*** with an inception of *genos ṣabā-zamzama b* 242 centered on *c* (47-52 s_a), reminiscent of the scale of *maqām* ***Ḥijāz(-ʿAjamī)*** on ***g*** 2624244.[226]

Back to *maqām* ***Ḥijāz(-Awjī) g*** 2624334 at 53 s_a, Maḥmūd develops a long, ample melismatic phrase concluded on the tonic at approx. 76 s_a, emulated shortly by Shawwā from 77 to 85 s_a. Maḥmūd modulates then (86-91 s_a) to *maqām* ***Sīkā*** on *SĪKĀ* (***sī*** = e^-) 3443343 reaching however (while ascending) ***Na*** = ***G*** and stabilizing on the tonic ***sī*** (e^-), followed similarly by Shawwā (91-95 s_a), with a complete development of *maqām* ***Sīkā*** by Maḥmūd (97-107 s_a) and a variation in *maqām*

[220] An intelligent reform of the theories of *maqām* music is long overdue, but this will not happen anytime soon…

[221] [Erlanger, Kriaa, and 2018 ,قريعة, v. 5, p. 320].

[222] See FHT 2:57, and [Marcus, 1993, p. 43–44] about the modern concept of "shrunken augmented seconds". (The whole article can interest the reader concerned with variants of intonation – and temperaments? – in Arabian music.)

[223] Strictly speaking, *genos sīkā* is based on the (trichordal) 34 core on e^-, which can be extended below to pentachord *rāst c* 43 [e^-] 34 (which incorporates tetrachord *sīkā*) or in the ascending direction by following the general scale of *maqām* music (Fig. 68). It also may be used suggesting a *Sīkā-Huzām* (by inserting a *ḥijāz* tetrachord – or only the first interval of it – on *g*. Moreover, all these *genē* can be transposed to (virtually – see for example [Marcus, 1989, p. 300–308]) any intermediate pitch of the general scale: knowing that even experienced singers have a slight tendency to displace the general tonic pitch in the course of a performance – especially when modulating a lot –, this means that every *genos* can be virtually transposed to any position of the acoustical vertical space within the span of the performer's voice. (See for example the commentary on Muḥammad al-Ghazālī's performance of his *Seven Maqāmāt* in [Beyhom, 2018b, p. 197–201] and [Beyhom and CERMAA, 2018d].)

[224] See also FHT 8:61 for a complete graphical notation of the performance.

[225] "Handover".

[226] This ascending variant of *maqām* ***Ḥijāz*** (called ***Ḥijāz-ʿAjamī*** according to Scott Marcus) uses a *nahawand* tetrachord 424 (here) on *rā* = *c*. Note also here that – as noted by Hamdi Makhlouf – while descending (around 44.2 s_a), Shawwā omits the degrees *aw* and *ḥu* and replaces them by an intermediate d^{b+} (or a^-) pitch, giving in so doing a particular "flavor" to the scale.

Sīkā-Huzām[227] ***sī*** *(e^-)* 3425343 by Shawwā (107-114 s_a).

At 115-129 s_a Maḥmūd modulates using an upper *genos bayāt G* 334 hinting to *maqām* ***ʿIrāq*** on *SĪKĀ* ***(sī*** $= e^-$***)*** 3433443,[228] then (129-132 s_a) a (lower) *genos rāst c* 433[4] embodying thus the descending scale of *māqām* ***Yākā g*** transposed on ***c*** 4334334 – or of *māqām* ***Nayrūz-Rāst*** on ***c***[229] – similarly reproduced (133-141 s_a) by Shawwā with, however, an initial insistence on *genos sīkā* e^- 34, which reinforces the modulation to come (by Maḥmūd).

The next step of the *sayr al-ʿamal* – of this particular performance of *maqām* ***Ḥijāz*** – is a general modulation by Maḥmūd (142-162 s_a) from ***maqām Sīkā*** e^- 3443343 to *maqām* ***ʿAjam na = g*** 3344244, initiated with a hint of *genos ʿajam* e^b [2]44 (the first semi-tone is below e^b) and concluded (see Fig. 66:44) with a – structural – *genos bayāt g* 334[4] at 161-162 s_a.[230]

Returning after a pause to *genos ʿajam* e^b 442 (167-170 s_a) with Shawwā underlining (171-174 s_a) the third degree ***Na*** = *G*, Maḥmūd initiates his next phrase (around 175 s_a) by a *genos ḥijāz G* 25[3][231] then modulates (176 s_a) back to *maqām* ***ʿAjam na = g*** 3344244 and undertakes (177-192 s_a) to develop the scale of the *maqām*[232] – still concluded (189-191 s_a) by *genos bayāt g* 334[4] –, similarly developed (191-205 s_a) and concluded (205-207 s_a) after him by Shawwā.

Maḥmūd initiates then a rather abrupt modulation[233] (208-214 s_a) to what will reveal itself as the central *maqām* in this performance, *maqām* ***Ḥijāz-Kār g*** 3524253 with two *ḥijāz* tetrachords (352 and 253) symmetrically positioned around the *rā_dū (c_d)* interval while, after a similar phrase by Shawwā (214-219 s_a), performing a variation in the same *maqām* followed by a short pause and a new phrase in *maqām* ***Ḥijāz-Kār g*** 3524253 (227 s_a) masterfully turning, at 232 s-a, into *maqām* ***ʿAjam-ʿUshayrān*** e^b 4424442 descending to the lower *Ku* = E^b (240.5 s_a) then reaching the upper *Rā* = *C* (approx. 243 s_a) – with a near two-octaves span – while transforming in *maqām* ***ʿAjam na = g*** 3344244 and concluding (250 s_a) this phrase as for the first occurrence(s) of this *maqām* with a *genos bayāt* 334[4] on the tonic *g*.[234]

Shawwā repeats (251-258 s_a) the last phrase in *maqām* ***ʿAjam*** while Maḥmūd (259 s_a) returns to *maqām* ***Ḥijāz-Kār g*** 3524253 with (263 s_a) a similar response from Shawwā. Maḥmūd modulates then somewhat abruptly (266.5-270 s_a) with a *genos rāst* on e^-, imitated by Shawwā (270-273 s_a), before coming back to *maqām* ***Ḥijāz-Kār g*** 3524253 (274-278 s_a) and beautifully modulating, after a long ***Na*** = *G* note (277.5-282 s_a), to *maqām* ***Ḥijāz-Kār d*** 3524253 centered on the – equally central – interval *Na_Ḥu* = *G_A* with bordering

[227] By replacing the central tetrachord *rāst* 433 on *g* with *ḥijāz* 253.

[228] With a possible hint to *maqām* ***Sīkā*** *e-* 3443343, notably at 121-124 s_a.

[229] (Remark from Scott Marcus:) Note that, while a modulation from *sīkā* on *SĪKĀ* (*sī* = e^-) 34[4] to *bayāt* on its third degree *G* 334 is common for *maqām* ***Sīkā*** as such, and while it is also common, when *bayāt* 334 is played on *NAWĀ G*, to include several descents to a *rāst* 433 tetrachord on *RĀST c*, *shaykh* Maḥmūd makes here this into a major modulation.

[230] The modulation from *maqām* ***Sīkā*** e^- 3443343 to *genos ʿajam* e^b 44[2] – one quarter-tone difference between the two tonics – is but one example of Maḥmūd's mastery of the art of the [*mūsīqā*] [*al-*]*maqāmiyya* (*maqām* music). (For the choice of *maqām* ***ʿAjam*** as a generic *maqām* for this phrase, refer to Fig. 66:44.)

[231] This is a passing modulation (see [Marcus, 1989, p. 765–766]) which could hint to *maqām* ***Rāḥat-al-Arwāḥ ku*** = e^b 4435242 (theoretically based on b^b), and a reminder of the opening *maqām*.

[232] Note at 178 s_a (remark by Scott Marcus) the use by Maḥmūd of *A* = *Ḥu* (probably however a *t-Ḥiṣ*), functioning as a lower neighboring tone (rather than A^b = *Ḥiṣ*).

[233] See also [Marcus, 1989, p. 763]: "Sudden vs. Gradual Modulations[:] Musicians and music teachers have mentioned at least three other ways to classify the modulations. These differ from the tonic/non-tonic classification in that they all involve a degree of subjective judgement and are thus open to personal interpretation. The first, used by Jihad Racy in his classes at UCLA and by two of my teachers in Cairo, recognizes sudden versus gradual modulations. Sudden modulations tend to put important contrasting features of two *maqāmāt* in immediate juxtaposition. The new mode is usually presented directly after a cadence in the original mode. The contrasting feature of the new *maqām* is often contained in the new mode's lower tetrachord. Further, the contrasting feature is often arrived at by an ascending melodic leap […]. Gradual modulations, on the other hand, often occur almost inconspicuously in the middle of a phrase (rather than after a cadence). Further, such modulations often begin in the new mode's upper tetrachord. It is only when the melodic line completes a gradual descent to the lower tetrachord of the new mode that the modulation is fully confirmed (for it is the lower tetrachord which is generally understood to contain a mode's dominant character)". {The whole Chapter XI (entitled "Modulation", [Marcus, 1989, p. 755–788]) of Marcus' Ph.D. dissertation as well as the article [Marcus, 1992] are of interest to the reader.}

[234] See footnote no. 211:43.

semi-tones (282-285 s_a), nearly immediately imitated – with variants of intonation – by Shawwā (285-290 s_a).

This *tour de force* is followed (290-296 s_a) by a further modulation by Maḥmūd to *maqām* ***Bayāt*** on ***dū = d*** with a repetition by Shawwā (297-302 s_a), while Maḥmūd goes on developing *maqām* ***Bayāt*** from 303 to 317 s_a and concludes on ***Na*** = *G*.

After a short silence (with the cheering of one listener in the studio)[235], Maḥmūd initiates (322 s_a) another modulation, beginning on the same note ***Na*** = *G*, to a *genos kurd dū* = *d* 244 which, before the end of a hint to the same *genos* by Shawwā (328-331 s_a), evolves into *maqām* ***Kurd g*** 2444244 (331-344 s_a).

The next phrase modulates from the outset (346 s_a) to *maqām* ***Rāst c*** 4334433 (end = 354 s_a) with Maḥmūd going back (357 s_a) to the structuring *maqām* ***Ḥijāz-Kār g*** 3524253 (end = 374 s_a).

This is followed (378 s_a – Shawwā rests since 331 s_a) by a superb modulation to *maqām* ***Rāst c*** 4334433 (end at approx. 384 s_a) similarly initiated (384 s_a) from degree *sī* = e^{-} by Shawwā; another modulation (back) to *maqām* ***Sīkā-Huzām sī (e⁻)*** 3425343 (390-394 s_a) similarly reproduced by Shawwā (394-397 s_a) is disrupted (397-401 s_a) by a further modulation by Maḥmūd to *maqām* ***Nawā-Athar c*** 4262[262?], with a final phrase (402-414 s_a) beginning in *maqām* ***Ḥijāz-Kār g*** 3524253 and modulating (404.5 s_a) to *maqām* ***Ḥijāzayn*** – or "two [successive] *ḥijaz*(s)" –[236] ***g*** 2622624 with an intermediate *genos rāst c* 433 (410.5-411.5 s_a), superbly concluded (411.5-414 s_a) by *maqām* ***Ḥijāz-Kār g***[237] 26242[62], a real display of mastery in *maqām* performance.[238]

Some observations deduced from the combined Graphic/Video/Literal analysis

Analyses like this one for ***Yā Nasīm a-ṣ-Ṣabā*** take a considerable amount of time, and require for the most complex ones adapted – sometimes high-end – computer equipment and the use of multiple computer programs. This is however not always the case, as most graphic analyses with a program such as Praat can be quite easy and necessitate only limited hard- and software.[239]

In "MAT for the VIAMAP"[240] I raised the question of the feasibility of graphic analyses of multi-instrumental or multi-vocal music. While this performance is not strictly multi-part music (the singer and the musician do not – generally – play together, but one after another), the answer that was brought is an emergency solution and does not resolve the main question about the future feasibility of such type of analyses.

What it shows, however, is that for important, historical recordings such as the one scrutinized here, there is always a possibility to analyze the music correctly, whatever technical difficulties – such as bad recording, ample vibrato, overlapping parts, etc. – may arise.

What should be understood, however, is that the procedure of editing and assembling the different components of a video analysis – mainly the graph of the melody and the graphic scales – is in itself part of the analysis process. It also determines which techniques must be used to complete the analysis and to present the results to the viewer/auditor. [241]

Naturally, in the course of the analysis other, sometimes even more interesting characteristics – than just pitch and time – pose new questions which lead to further analyses, and accrued knowledge about the performer's style and techniques.

[235] "Listeners play an active role in live *inshād*, responding vocally and with gestures after melodic cadences. Performers make use of such feedback to guide their decisions, and thereby optimize the emotional power of the performance. Such optimization requires live performance as well as improvisatory flexibility in the genre" – [Frishkopf, 2001, p. 166].

[236] According to Hamdi Makhlouf, this is a common form of *tarṣīʿ* (ترصيع = "incrustation") for the *qafla* (قفلة = conclusion) of *maqām Ḥijāz-Kār*.

[237] Another change from e^{-} to $e^{\flat}$.

[238] Knowing that the generally acknowledged rule for the *sayr al-ʿamal* is [Marcus, 1989, p. 771]: "one must return to the original *maqām* (*al-maqām al-asāsī*) before ending a given piece", and that [Marcus, 1989, p. 369] "the character of a mode is [believed to be] determined primarily by the mode's lower tetrachord", the last series of nearly-instant modulations form a final apotheosis reminding of the base-*jins* of the opening *maqām*, the *g*-based *ḥijāz*.

[239] I wouldn't be surprised if, sometime soon, such "light" analyses will be made using an "App" on a smartphone.

[240] [Beyhom, 2018b, p. 205–206].

[241] This is not a matter of difference between "style and substance", but a real issue as the presentation of the results influences not only the discourse on (the analyzed) music, but also the way in which we perceive it. In other words, the methodology that is used influences the way in which we understand the results.

Such a characteristic is, for example, the pitch of the very ample vibratos sometimes performed by Maḥmūd…

About the perceived pitch of the vibrato of ʿAlī Maḥmūd in *Yā Nasīm a-ṣ-Ṣabā*[242]

One example of a particularly challenging passage in Maḥmūd's performance of *Yā Nasīm a-ṣ-Ṣabā* is the small section between 351 and 353 s_a with the melody rising above *Na* (*G*) and reaching *Rā* (*C*). (Fig. 70)

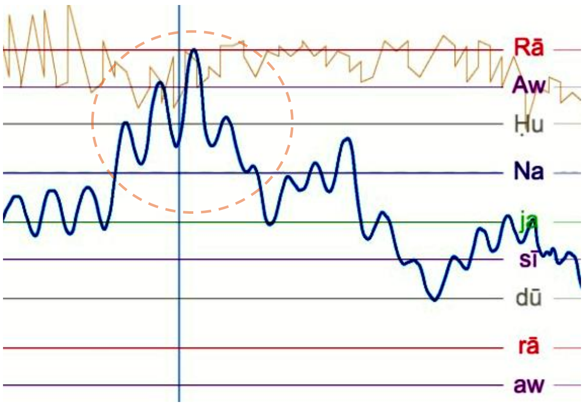


Fig. 70 Detail from a frame of the video, showing a *genos rāst* 433 on *Na* at approx. 352 s_a, underlined by the ridge line (composed from the upper utmost high pitches in the blue fluctuating graph line).

The vibrato of Maḥmūd in this section evolves around 6.5 Hz and varies from less than one half-tone to two whole tones (around 352 s_a). The latter goes clearly beyond the boundaries (5.5-8 Hz and 0.6-2 semi-tones for singers)[243] of "Classical" western music[244] and is common in Islamic chant as could be seen in previous analyses by the author of such chants (Fig. 62 and Fig. 71[245]), including Maḥmūd's.

In the case of this *shaykh*, and in this performance, the vibrato may evolve continuously in extent and, while it fits partly the technical boundaries of a "Classical" vibrato, it lies sometimes clearly outside these limits.

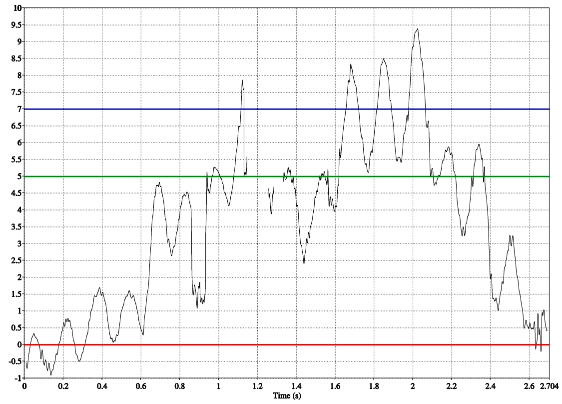


Fig. 71 An analysis on a semi-tonal grid[246] of a melodic development of genos *ḥijāz* performed in *Yā Nasīm a-ṣ-Ṣabā* by *shaykh* ʿAlī Maḥmūd, previously proposed in the accompanying PP show of a previous (2014) article by the author, showing the ample vibrato of the *shaykh*.[247]

Maḥmūd's technique uses also the upper range as well as the medium or low ranges (Fig. 72) in a near-continuous, varying mostly in extent while regular in its repetition, vibrato.[248]

A question now arises: "What would be the perceived pitch in this particular example of near-continuous and varying vibrato?".

While

> "It seems likely that […] string performers generally vibrate equally above and below the intended pitch and listeners perceive the intended pitch of the string performer near the mean of the vibrato"[249],

[242] Explanations about the vibrato and other particulars of the performance and the analysis can be verified in the third-tempo video analysis proposed at https://youtu.be/IiHP4ZoKtgE.

[243] According to [Timmers and Desain, 2000].

[244] The question that could arise when analyzing such chants with the schemes of western musicology is: "Is a vibrato of two tones still a vibrato or a yodel, or even a falsetto?". Neither of the latter terms defines Maḥmūd's technique(s) which can only be a vibrato, a "[more or less] regular fluctuation of pitch or intensity (or both), either more or less pronounced and more or less rapid" – [Moens-Haenen, 2001].

[245] See also the accompanying PP show of [Beyhom, 2014].

[246] Units on the vertical axis represent semi-tones. For example, 7.5 semi-tones = 15 quarter-tones.

[247] First published in Slide No. 7 of the Power Point show accompanying [Beyhom, 2014], and corresponding to (minutes:seconds:thousandths of second) 01:13:296-01:16:000 in the original recording. (The analyzed excerpt and mix were referenced as [Maḥmūd, Shawwā (a-sh-), and Beyhom, 2014].)

[248] In his course on the *Théorie de la Phonation* (*The Theory of Phonation*) Léauthaud, who apparently refers to Western music exclusively, considers [Léothaud, 2004, p. 88] that a too ample vibrato affects the precision of the pitch and that the irregularity of vibrato corresponds to a "technical deficiency" or to "an excessive fatigue". (*cf.* "Not until the 20th century was 'incorrect' vibrato first seen as a problem; earlier, it had simply been considered as resulting from generally poor technique" – in [Moens-Haenen, 2001].) Note that Léauthaud also sets the temporal limits of vibrato to (approximately) 6-8 Hz.

[249] [Geringer, MacLeod, and Allen, 2010, p. 360].

other choices can be made by the ear, as

> "Galamian (1962)[250] suggested that string vibrato oscillates from the pitch and below, otherwise the intonation will be perceived as sharp".[251]

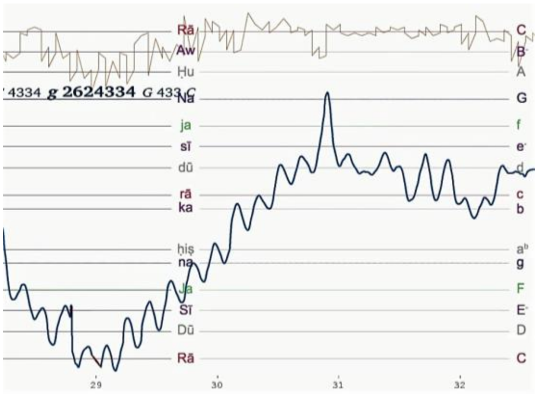


Fig. 72 Detail from a frame of the video analysis showing the technique of continuous – and varying – vibrato of Maḥmūd in the low and mid ranges.

Knowing that

> "the analysis of performed musical sounds in order to define the location of [the] principal pitch of vibrato sounds was attempted. But [that] a definite answer has not been obtained from this approach [… as] the results of various experiments have variously indicated that [the] principal pitch is localized in the higher side of the extent of vibrato, another in the middle, and yet another in the lower side",[252]

we had, in this particular case and *in fine*, to listen to this passage at third the original speed of the available recording (with preserved pitch)[253] before deciding that it was the highest positions of the fluctuating pitches (Fig. 70) which determined the perceived pitch – and the corresponding scale and *genos*, at least at this speed.[254]

Finally, let us note that Maḥmūd's vibrato may also correspond, according to Scott Marcus, to an

> "ornamental *maqām* technique of giving each note an upper neighbor. Thus, an ascent (123456) [these digits correspond to the ranks of the degrees of the scale] becomes 1,32,43,54,65,76. Indeed this seems to be the case in 29-31 s_a".[255]

While this is a standard procedure in other *maqām* performances – such as for example Daoud's performance analyzed in Part I (see Fig. 73) – and while it may apply for limited parts of the performance by Maḥmūd (Fig. 74), this is far from being always the case for this performer.

Furthermore, it is interesting to compare Maḥmūd's technique (Fig. 75) with the imitation by Shawwā (Fig. 76) – namely in the third-tempo version: while Maḥmūd (129.5-130.2 s_a) alternates adjacent (and intermediate) pitches, Shawwā's imitation of Maḥmūd's interleaved and ascending vibrato (from 139.2 to 139.8 s_a) also uses three intermediate pitches between *ja* and *Na* (*f* and *G*) but with the basis kept constant as *ja*.

From which we may conclude that Shawwā was at least aware of the fact that Maḥmūd's vibrato was a conscious evolution of the melody with interleaved neighboring – and intermediate – pitches, but not necessarily with neighboring degrees of the scale.[256]

This type of evolving vibrato, alternating intermediate pitches between the degrees of the scale, could be called a "dynamic vibrato".

Further research and analyses are clearly necessary to determine if this technique is particular to Islamic chanting,[257] or to *maqām* music in general,[258] and if the pronunciation and enunciation of particular syllables or letters may influence this perception.

[250] And others, quoted in the same article.

[251] [Geringer, MacLeod, and Allen, 2010, p. 352]; *cf.* "INTONATION OF THE VIBRATO. It is important that the vibrato always go to the flatted side of the pitch. The ear catches far more readily the highest pitch sounded, and a vibrato that goes as much above pitch as below makes the general intonation sound too sharp" – about the "Finger vibrato" in [Galamian, 1962, p. 42].

[252] [Iwamiya, Kosugi, and Kitamura, 1983, p. 74].

[253] See/listen to the third-tempo version at 345-354 s-a.

[254] It is possible that the poor condition of this particular audio recording influenced the hearing perception of the three musicians and musicologists who – originally – took part in this analysis. However, it is mostly the fast flow of Maḥmūd in some sections which, when combined with his vibrato technique, does not help in perceiving the pitches. Further research on this subject with well-made audio recordings is a necessity, but is unfortunately impossible, at least today, for this performer.

[255] (From the reviewer's remarks and commentaries:) It is noteworthy that this type of techniques is also – still according to Scott Marcus – commonly used in the vocal music of India, and that it would be interesting to compare an audio excerpt from Maḥmūd's performance from 28 to 34 s_a with similar South Indian vocal performances.

[256] Note that Maḥmūd also uses a "regular" vibrato at some points, such as at 222-224 s_a.

[257] It is at least common to find such – and even more – ample vibrato with "Old School" cantors such as Turkish *ḥāfiẓ* (a title applied to one who has memorized the whole *Qurʾān*) Kâni Karaca and Bekir Sidki Sezgin (Slides Nos. 19 and 21 in the PP show accompanying [Beyhom, 2014], downloadable at http://nemo-online.org/wp-content/uploads/2014/11/Amine-Beyhom-Hijaz-pour-NEMO-n%C2%B03-141129.ppsx).

[258] See for example the profane singing of Iraqi Yūsuf ʿUmar in Slide No. 10 in the same reference as in the previous footnote.

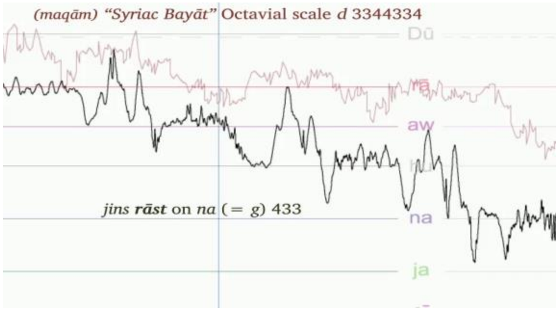


Fig. 73 Detail from the video analysis of Evelyne Daoud's *takhshefto* (see Part I) at 113 s_a, showing a quasi-constant use of the alternation of the neighboring degrees of the scale by the performer – in parallel with a mostly regular vibrato.



Fig. 74 One example of vibrato with alternation of two neighboring degrees of the scale by Maḥmūd around 269.1 s_a. (Detail from a frame of the video.)

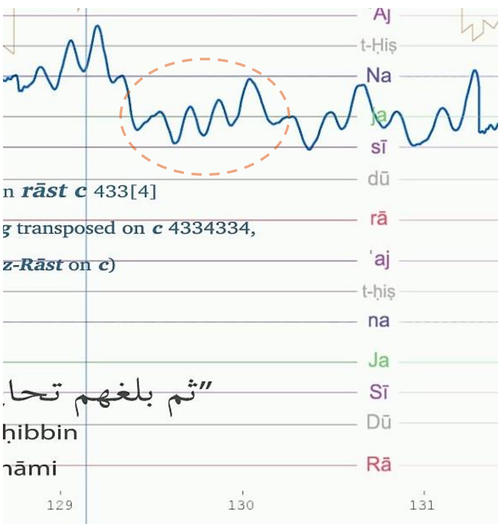


Fig. 75 An example of ascending varying (dynamic) vibrato of Maḥmūd (129.5-130.2 s_a) with alternation of adjacent (and intermediate) pitches.[259]



Fig. 76 Shawwā's imitation of Maḥmūd's interleaved and ascending vibrato from 139.2 to 139.8 s_a, with also three intermediate pitches between *ja* and Na, but with the basis kept constant as *ja*.

What is today sure, however, is that statistical analyses of pitch perception[260] of the vibrato – and of other characteristics of music – may fail where a thorough and detailed graphic analysis, coupled with an equally thorough listening to extracts in lowered tempos, may give conclusive results in a particular analysis of a performance.

A few closing remarks on the *sayr al-ʿamal* in the performance of Maḥmūd and Shawwā

One of the aims of the analyses undertaken in the VIAMAP is to provide a description of the *sayr al-ʿamal* of a given performance, together with as much details as possible concerning the style, the possible idiosyncrasies and the techniques used by the performers.

Evidently, the discussions about such particulars and details could extend *ad infinitum*[261], and must be at some point concluded. The particular interpretation provided in the preceding (and present) pages is based on thorough verifications and discussions between the members of the analyzing team, and on the remarks of (and further discussions with) the reviewers. The author claims however the sole responsibility for it, as the final interpretation was his.

* * *

[259] As can be seen (and heard in the third-tempo extract), Maḥmūd uses three intermediate pitches between *ja* and *Na*, and between *sī* and *ja*.

[260] Or, simply, statistical analyses of pitch.

[261] And the author hopes that more detailed information about the performance may be proposed by the reader/auditor of this dossier.

At some point in the analysis of the performance of *shaykh* ʿAlī Maḥmūd and Sāmī a-sh-Shawwā I hypothesized that this performance may be partly pre-composed, and partly improvised.

In Arabian *maqām* music,

> "the improvisers utilize the culture's indigenous musical idiom [and] work with musical ingredients that form the crux of the modal tradition. Their improvisations […] must display correct melodic intervals, including the basic microtonal steps and the finer intonational inflections that tend to affect the various pitch levels. Similarly expected is the proper rendering of the *qaflāt* (singular *qaflah*), or the largely stylized and highly intricate cadential patterns that end certain musical phrases. To add, the *taqāsīm* [singular, *taqsīm*] genre in particular is recognized as the prime 'translator' of the *maqāmāt* […] as theoretical modal structures, because it is considered 'purely' modal. In other words, it flows typically without the imposition of an *īqāʿ* (plural, *īqāʿāt*), or 'rhythmic mode,' and without the interference of a sung text. Furthermore, it follows relatively flexible structural tracks, without adhering to the fixed formal and melodic designs that characterize precomposed pieces. In various theory books, the *sayr*, literally 'path,' or the brief description of how each mode is expected to unfold, implies that the purest realizations of the modes are textless, meterless, and non-strophic, a stylistic profile epitomized by the *taqāsīm*".[262]

Knowing that this particular performance of *Yā Nasīm a-ṣ-Ṣabā* by ʿAlī Maḥmūd and Sāmī a-sh-Shawwā can be assimilated to a partly sung *taqsīm* (or *mawwāl*), it would be of interest to compare the progress of the effective *sayr al-ʿamal* of the (opening) *maqām* with "brief description[s]", by theoreticians of the 20th century, "of how [this] mode is expected to unfold".

Let us first list the different *genē*/tetrachords and *maqām*(s)/scales used successively by the two protagonists, Maḥmūd [**M**] and Shawwā [**S**], with major modulations in brown font – and preceded by an * – and passing modulations in green font:[263]

1. * [**M**], 1.5 s-a: scale of *maqām* ***Ḥijāz-Awjī*** 2624334 based on ***g***.
2. [**M**], 16 s-a: scale of *maqām* ***Ḥijāz-ʿAjamī*** 2624244 based on ***g***.
3. [**M**], 23.5 s_a: back to ***Ḥijāz-Awjī*** 2624334 based on ***g***.
4. * [**S**], 43 s_a: *maqām* ***Rāst*** based on ***C***.
5. [**S**], 47 s_a: inception of *genos ṣabā-zamzama b* 242 centered on *c* – hint to *maqām* ***Ḥijāz(-ʿAjamī)***[264] on ***g*** 2624244.
6. * [**M**], 52.5 s_a: back to *maqām* ***Ḥijāz*** 2624334 based on ***g***.
7. * [**M**], 86 s_a: modulation to *maqām* ***Sīkā*** 3443343 on ***e-*** initiated by a *genos sīkā* [43] *e-* 34.
8. [**S**], 107 s_a: modulation to *maqām* ***Sīkā-Huzām*** 3425343 on ***e-***.
9. * [**M**], 115 s_a: modulation to *maqām* ***Nayrūz-Rāst*** 4334334 on ***c***.
10. * [**M**], 141 s_a: modulation to *maqām* ***ʿAjam*** 3344244 on ***g*** initiated by the sketch of a *genos ʿajam* 44[2] on ***e***^{b}.
11. [**M**], 167 s_a: *genos ʿajam* 44[2] on ***e***^{b}.
12. [**M**], 175 s_a: *genos ḥijāz* 25[3] on ***G***.
13. [**M**], 176 s_a: descent from ***e***^{b} in *maqām* ***ʿAjam*** 3344244[244] on ***g***.
14. * [**M**], 208 s_a: modulation to *maqām* ***Ḥijāz-Kār*** **(1)**[265] 3524253 on ***g***.
15. * [**M**], 233 s_a: modulation to *maqām* ***ʿAjam-ʿUshayrān*** 4424442 on ***E***^{b}.
16. * [**M**], 245 s_a (or 246.5 s_a): modulation to *maqām* ***ʿAjam*** 3344244 on ***g***.
17. * [**M**], 259.5 s_a: back to *maqām* ***Ḥijāz-Kār*** **(1)** 3524253 on ***g***.
18. * [**M**], 266.5 s_a: modulation to *genos rāst* 4334 on ***e-***.
19. * [**M**], 282 s_a: modulation by the variation on *maqām* ***Ḥijāz-Kār*** **(1)** 3524352 on ***d*** (centered on the interval *G*_*A* and using only *f*$^\#$ *G A B*^{b}).[266]
20. * [**M**], 290.5 s_a: modulation to *maqām* ***Bayāt*** 3344244 on ***d***.
21. * [**M**], 321.5: modulation to *maqām* ***Kurd*** 2444244 on ***g*** initiated by a *genos kurd* 244, also on *g*.
22. * [**M**], 345.5 s_a: modulation to *maqām* ***Rāst*** 4334433 on ***c***.
23. * [**M**], 356.5 s-a: modulation to *maqām* ***Ḥijāz-Kār*** **(1)** 3524253 on ***g***.
24. * [**M**], 378 s_a: modulation to *maqām* ***Rāst*** 4334433 on ***c***.
25. * [**M**], 390 s_a: modulation to *maqām* ***Sīkā-Huzām*** 34253[43] on ***e-***.

262 [Racy, 2000, p. 309].

263 Near-exact repetitions by Shawwā of Maḥmūd's phrases are not included. Note that the smallest time increment is taken here, per convention and for the sake of simplification, as 0.5 seconds.

264 As aforementioned, Scott Marcus (from his review of this article) differentiates *maqām* ***Ḥijāz-ʿAjamī*** 2624244 and *maqām* ***Ḥijāz-Awjī*** 2624334.

265 The "(1)" is added here to remind that this is the 3524253 variant of ***Ḥijāz-Kār***, different from the ***Ḥijāz-Kār*** 2624262.

266 Note here that it could be argued, as stated above, that this passage corresponds to a modulation to *maqām* ***Ḥijāz-ʿAjamī*** 2624244 on *d* which would prepare the following modulation to *maqām* ***Bayāt*** 3344244, also on ***d***.

26. * [M], 396.5 s_a: modulation to *maqām* ***Nawā-Athar*** 4262[262] on ***c***.
27. * [M], 401.8 s_a[267]: modulation to (central part only – reminding of) *maqām* ***Ḥijāz-Kār*** **(1)** 3524253 on ***g***.
28. * [M], 404.6 s_a: modulation to *maqām* ***Ḥijāzayn*** 2622624 on ***g***.
29. [M], 410.4 s_a: inception of a *genos rāst* 433 on *c*.
30. * [M], 412 s_a: final modulation to *maqām* ***Ḥijāz-Kār*** **(2)** 26242[62] on ***g***.[268]

These are in all 21 primary, and 6 secondary modulations by Maḥmūd alone, with 1 primary and 2 secondary modulations by Shawwā as well as multiple near-exact reproductions of Maḥmūd's phrases by the latter.

We can compare this progression with the ones described, for *maqām* ***Ḥijāz***, by al-Ḥilū (1973) and Erlanger (1949). Al-Ḥilū's notation (see Fig. 77) allows for two lower scales, the ***Ḥijāz-Awjī d*** 2624334 (with the degree *AWJ*=b^{-}) and the ***Ḥijāz-ʿAjamī d*** 2624244 (with the degree *ʿAJAM*=b^{b}), with the upper scale corresponding to the latter (*D* 2624244) or made up of two consecutive *genē* of the type *būsalīk* – resulting in the scale *D* 4244244 – equivalent to the scale of *maqām* ***Būsalīk*** (or ***Nahawand*** when on *c*). Note also the possibility of using $c^{\#}$ instead of *c* in the lower octave.

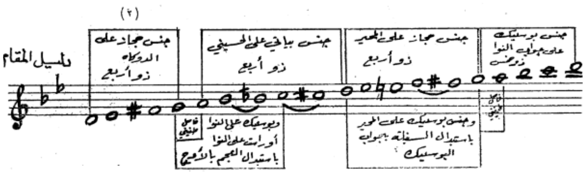


Fig. 77 The scale and polychordal structuring of *maqām* ***Ḥijāz*** according to Ḥilū.[269]

In his literal description[270] Ḥilū states:

"[The scale comprises] four primary [polychords][271], with secondary polychords which are: *būsalīk* on *NAWĀ* [=*g*] – *rāst* on *NAWĀ* – *būsalīk* on *MUḤAYYAR* [=*D*] – *ḥijāz* on *ḤUSAYNĪ* [=*a*]. [As for the primary tetrachords:] The first [is a] *ḥijāz* tetrachord on *DŪKĀ* [=*d*] followed by a disjunctive [whole] tone. The second [is a] *bayāt* tetrachord on *ḤUSAYNĪ* [=*a*] and *būsalīk* on *NAWĀ* [=*g*] and *rāst* on *NAWĀ* – and *ḥijāz* on *ḤUSAYNĪ* [=*a*]. The third [is a] *ḥijāz* tetrachord on *MUḤAYYAR* [=*D*] and *būsalīk* on *MUḤAYYAR* [both] followed by a disjunctive [whole] tone. The fourth [is a] *būsalīk* pentachord on the upper octave of *NAWĀ* [=*G*]".[272]

Let us first note that the possibility of a *ḥijāz* tetrachord on *a*[273] would result, when used in conjunction with the lower *ḥijāz* tetrachord on *d*, in a scale of ***Ḥijāz-Kār*** 2624262 (originally on *c*)[274] or of *maqām* ***Shāh-Nāz*** (originally on *d*).

Ḥilū adds, in a footnote:

"This *ḥijāz* used in our time – which includes a one-and-a-half-tone interval between *KURD* (e^{b}) and *ḤIJĀZ* ($f^{\#}$), *i.e.* approximately 6/4 of the whole tone, is recent and absent from early writings".[275]

The "personality" (*shakhṣiyyaᵗ*)[276] of the *maqām* – still according to Ḥilū – is based on the use of *genos rāst* on the two degrees *NAWĀ and YĀKĀ* (*g* and *G*).[277]

As for the *sayr al-ʿamal*:

"Begin with the first polychord [*ḥijāz*] starting with the degree *RĀST* [lower *C*] 'backing up' the [tonic] *DŪKĀ* [*d*]. After exploring this polychord – which represents the soul of the *maqām* – descend to the *YĀKĀ* [lower *G*] and use *genos rāst* […] then ascend to the second polychord employing *genos būsalīk* at times, and *genos rāst* on *NAWĀ* [*g*] and *bayāt* on *ḤUSAYNĪ* [*a*]. This is followed by the ascent to the third polychord using *genos ḥijāz* and [*genos*] *būsalīk* on the *MUḤAYYAR* [upper *D*] and from there to the fourth polychord [*būsalīk* pentachord on the upper octave of *NAWĀ* =*G*] if possible. In the descent replace the *KIRDĀN* [*c*] with *SHĀH-NĀZ* [$c^{\#}$] to employ the *ḥijāz* on *ḤUSAYNĪ* [*a*] then the [*genos*] *būsalīk* or the [*genos*] *rāst* on *NAWĀ* [=*G*] (by replacing *ʿAJAM* [=b^{b}] with *AWJ* [=b^{hf}][278]). From there to the first polychord. And it

[267] The timing is more precise (in increments of tenth of a second) from this point on due to the multiplication of modulations in a very short time span.

[268] It could be argued that Maḥmūd returns here to the original *maqām* ***Ḥijāz*** 2624334 on ***g***, but the change – between 412 and 413+ s_a – from e^{-} to e^{b} can be clearly heard, and is reproduced by the analysis. Note that in this case, and due to the many modulations, Maḥmūd restricted the *qafla* to the lower five degrees of the scale by including this final – and superb – shift from e^{-} to e^{b}; note also that this would correspond to the final descent of *maqām* ***Ḥijāz*** as described (see farther) by Erlanger and Ḥilū (albeit without "touching" the lower *C* before concluding as favored by the latter).

[269] [Ḥilū (al-), 1972, p. 120].

[270] Both descriptions are translated, from the Arabic language for Ḥilū, and from the French for Erlanger.

[271] *ʿuqūd*; singular *ʿaqd* or *ʿiqd*.

[272] [Ḥilū (al-), 1972, p. 120].

[273] Which explains the possibility of using a $c^{\#}$ in the notated scale of Fig. 77.

[274] This is interesting because the final *qaflā* of the performance is in this *maqām*.

[275] [Ḥilū (al-), 1972, p. 120].

[276] The caudal "ᵗ" is here added because the word *shakhṣiyyat* is generally used with an attribution to somebody or something, thus in *shakhṣiyyat-u-l-maqām* (the personality of the *maqām*) in which the caudal "t" is pronounced.

[277] [Ḥilū (al-), 1972, p. 121].

[278] Or "$b^{half\text{-}flat}$".

is better to “touch” the degree *RĀST* [lower *C*] before resting on the tonic *DŪKĀ* [*d*]”[279].

Let us at this stage note that Ḥilū does “incidentally” mention [280] the (rare, semi-tonal) *maqām* ***Ḥijāzayn*** 2622624 in the same footnote to *maqām* ***Ḥijāz***, commenting that the tonic of ***Ḥijāzayn*** would be *ʿUSHAYRĀN* [b^b] while a similar *maqām* would be the (equally rare) ***Ḥijāz-Gharīb***[281] [“strange” ***Ḥijāz***] on *DŪKĀ* [*d*].

Concerning Erlanger, his notation of the same *maqām* (Fig. 78) is very close to Ḥilū’s[282] while he does not mention, in his literal description of the *maqām* (Fig. 79), a *bayāt* tetrachord as with the latter and whenever he excludes an ascending *ḥijāz* tetrachord in the upper octave while relying mainly on tetrachord *būsalīk* in this octave.

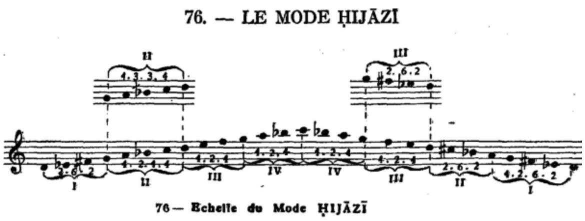
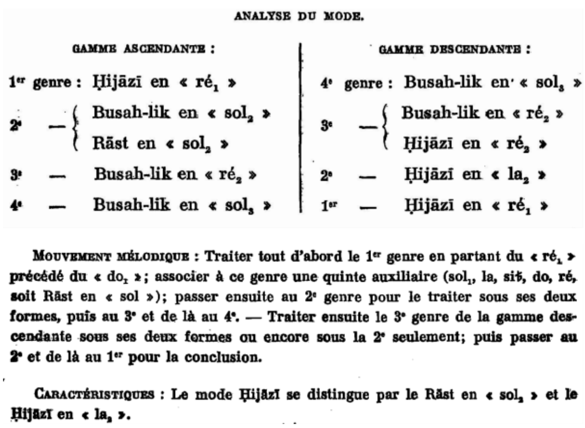


Fig. 78 The scale(s) and polychordal structuring of *maqām* ***Ḥijāz*** according to Erlanger.[283]



ANALYSE DU MODE.

GAMME ASCENDANTE :		GAMME DESCENDANTE :	
1er genre :	Ḥijāzī en « ré₁ »	4e genre :	Busah-lik en « sol₃ »
2e —	Busah-lik en « sol₂ » / Rāst en « sol₂ »	3e —	Busah-lik en « ré₂ » / Ḥijāzī en « ré₂ »
3e —	Busah-lik en « ré₂ »	2e —	Ḥijāzī en « la₂ »
4e —	Busah-lik en « sol₃ »	1er —	Ḥijāzī en « ré₁ »

Mouvement mélodique : Traiter tout d’abord le 1er genre en partant du « ré₁ » précédé du « do₁ »; associer à ce genre une quinte auxiliaire (sol₁, la, si♭, do, ré, soit Rāst en « sol »); passer ensuite au 2e genre pour le traiter sous ses deux formes, puis au 3e et de là au 4e. — Traiter ensuite le 3e genre de la gamme descendante sous ses deux formes ou encore sous la 2e seulement; puis passer au 2e et de là au 1er pour la conclusion.

Caractéristiques : Le mode Ḥijāzī se distingue par le Rāst en « sol₂ » et le Ḥijāzī en « la₂ ».

Fig. 79 Literal description of the polychords and of the *sayr al-ʿamal* of *maqām* ***Ḥijāz*** in Erlanger.[284] (Ascending polychords to the left, descending to the right.)

Erlanger does also describe the conclusion of the *sayr al-ʿamal* as a ***Ḥijāz-Kār*** scale on *d*, not mentioning however the lower *C* as part of the *qafla*.

As for the description of this *maqām* in the proceedings of the 1932 *Congrès du Caire* (Fig. 80 and Fig. 81), these mention both *bayāt* tetrachord and *rāst* pentachord in the ascent, and allow for both ***Ḥijāz-Kār*** (2624262) and ***Ḥijāz-ʿAjamī*** (2624244) in the lower descending octave.

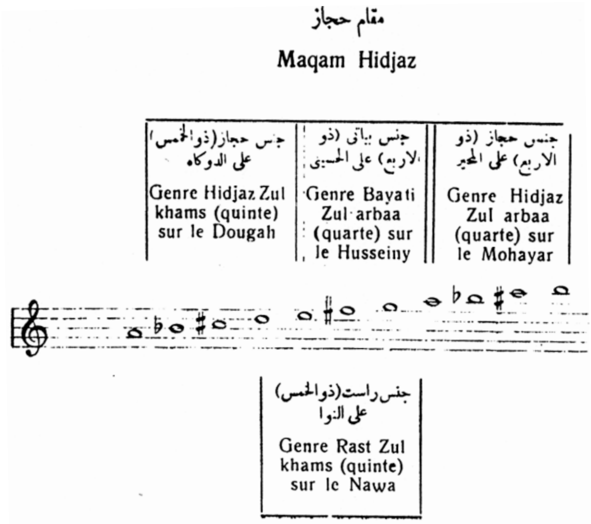


Fig. 80 Ascending scale and polychordal structuring of *maqām* ***Ḥijāz*** according to the proceedings of the *Congrès du Caire* of 1932.[285]

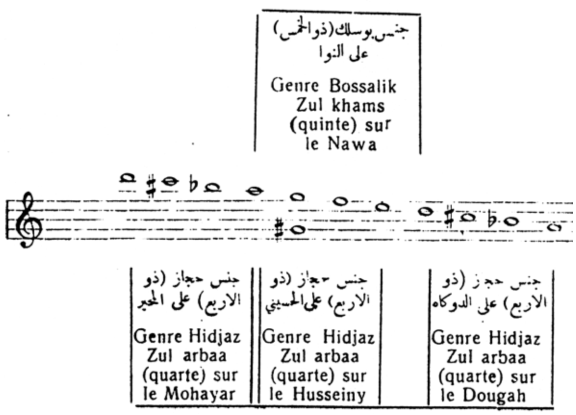


Fig. 81 Descending scale and polychordal structuring of *maqām* ***Ḥijāz*** according to the proceedings of the *Congrès du Caire* of 1932.[286]

* * *

279 [Ḥilū (al-), 1972, p. 121].

280 [Ḥilū (al-), 1972, p. 120].

281 “*Gharīb-al-Ḥijāz*” in Ḥilū’s words.

282 Or *vice versa*.

283 [Erlanger, 1949, v. 5, p. 278].

284 *ibid.*

285 [Collectif, 1933, p. 231m]. (Reminder: in these proceedings *RĀST* = *g*.)

286 *ibid.*

Coming back to the progression of the melody in *Yā Nasīm a-ṣ-Ṣabā*, we can note that the beginning of *maqām* ***Ḥijāz*** in the first polychord from *na* to *dū* (from *g* to *d*) fits the common description, as well as the second ascending polychord as *rāst* 4334 on *rā*=*g*, embodying thus the ascending ***Ḥijāz-Awjī***. The use of *būsalīk* in the second ascending polychord is also attested, as a first secondary modulation at 15 s_a.

The modulation by Shawwā to *maqām* ***Rāst*** on ***C*** at 43 s_a is a major modulation that Maḥmūd does not adopt or follow – at least immediately –, returning at 53 s_a to *maqām* ***Ḥijāz-Awjī*** and developing the melody within the lower scale.

The next primary modulation, at 86 s_a to *maqām* ***Sīkā e*** 3443343, is not documented in the three reviewed references, but its further integration in *rāst c* and ***Yākā c*** may be a hint to the former *maqām* ***Rāst*** of Shawwā on ***C***.

Of more importance still is the next major modulation at 142 s_a, to *maqām* ***ʿAjam g*** 3344244, which is also absent from the reviewed literal descriptions but which allows for the further major modulation (at 208 s_a) to *maqām* ***Ḥijāz-Kār g*** variant 3524253.

The further major modulation (233 s_a) to *maqām* ***ʿAjam-ʿUshayrān E♭*** 4424442 then (243 s_a) to *maqām* ***ʿAjam g*** 3344244 is a display of Maḥmūd's technique and of his ample use of the vertical space and intervallic leaps, as well as a lesson in modulating to neighboring *maqām*(s).

The return (259.5 s_a) to *maqām* ***Ḥijāz-Kār g*** variant 3524253 marks a dramatic shift in the performance while rooting a zalzalian core around the upper tonic *G*, which allows (266.5 s_a) for the (wonderful!) placement of *genos rāst* on *e*.

The following modulations are a display of mastery in the Art of *maqām* and include *maqām* ***Bayāt d*** 3344244 at 290.5 s_a – completely absent from the reviewed literature – followed (337 s_a) by a complete modulation to ***maqām Kurd g*** 2444244 (also absent from the reviewed descriptions) and, as if Maḥmūd was holding Shawwā accountable (Shawwā rests since 302 s_a)[287] for his initial, and probably unwelcome modulation[288], by ***maqām Rāst*** on ***C*** (346 s_a) in what could be a (beautiful!) secondary modulation marking the difference with the return to the (core) *maqām* ***Ḥijāz-Kār g*** scale (357 s_a).

A further modulation (378 s_a) to *maqām* ***Rāst*** on ***C*** is probably an invitation to Shawwā to join back Maḥmūd (which he does by translating Maḥmūd's phrase) with *maqām* ***Sīkā-Huzām e*** 3425343 (390 s_a) as a further wink to Shawwā (and hint to his ***Sīkā-Huzām*** at 107 s_a) announcing the return to the initial developments of the *sayr al-ʿamal* and the upcoming end of the performance in *maqām* ***Ḥijāz-Kār g*** in the 2624262 variant, preceded by an incredible firework of six last-moment modulations spanning (390[289]-414 s_a) 24 seconds, and including (397-414 s_a) ***Nawā-Athar c***, ***Ḥijāz_Kār g***, ***Ḥijāzayn g***, *rāst c* and the final ***Ḥijāz-Kār g***, as if Maḥmūd wanted to include in these last few seconds all possible variations of *ḥijāz* in one single statement.

***

When comparing the descriptions in the reviewed literature with the effective *sayr al-ʿamal* of *Yā Nasīm a-ṣ-Ṣabā* by Maḥmūd and Shawwā, one cannot help but wonder at the paucity of these descriptions – this applies mostly to the proceedings of the 1932 *Congrès du Caire* – and ask oneself the following question: is the effective *sayr al-ʿamal* of this *maqām* – and of every *maqām* – the one we can find in the literature, or is it the one we can derive from an exceptional performance such as with Maḥmūd and Shawwā?

While *maqām* music is still being transmitted aurally in some religious circles, we can not underestimate the equally aural teaching and transmission from master to disciple, from teacher to student, in this art. Each musician has his own way of looking at the *maqām*, of performing it, and each theoretician of describing it.

We must also not forget that the performance of Maḥmūd and Shawwā is what is closest to the instrumental *taqsīm* and vocal *mawwāl* – in fact a compound of the two forms –, in which case:

> "As a tradition bearer, the *taqāsīm* performer must also be innovative. In order to make representational sense, he must include the less ordinary components of the shared musical legacy. That renders his performance artistically engaging, as well

[287] Not counting his tentative to "translate" *maqām Kurd* at 328 s_a, clearly declined by Maḥmūd.

[288] Because it took place too early in the performance?

[289] Including here the last modulation to *maqām* ***Sīkā-Huzām***.

> as technically correct. In actual performances, innovation within the bounds of tradition can impress the diehard listeners and prompt them to indulge in judicious listening that in turn inspires the performer and shapes his or her improvised rendition. Known as *muḥāsabah*, or following carefully through a highly discriminating ear […], this participatory process symbolizes the musical and emotional bond between the artist and the listening initiates, or in a broader sense, his or her musical public. With this in mind, the Arab *taqsīm* has been interpreted as a means of creating aesthetic sense through the application of common musical knowledge and uncommon artistic sensibility, or as 'a perfect synthesis ... between originality and tradition'[290]."[291]

Yā Nasīm a-ṣ-Ṣabā as performed by *shaykh* ʿAlī Maḥmūd and Sāmī a-sh-Shawwā is a perfect illustration "of the application of common musical knowledge and uncommon artistic sensibility", an incomparable synthesis between originality and tradition.

***

Overall Conclusion

A world of expressivity lies between the ample and gradually varying vibrato of Maḥmūd and the precision of the scalpel of Shawwā. Both, as well as various other expressions of *maqām* music can be explained and analyzed using the techniques and tools expounded in the 2018 article "MAT for the VIAMAP"[292].

The VIAMAP[293] started in 2017 as a tentative response to classical music notation. It aimed at showing that *maqām* – and other – music can be better explained and analyzed by techniques extensively used in the 1950s and 1960s by eminent ethnomusicologists such as Charles Seeger.

Recent video analyses produced at the CERMAA – and expounded in the first part of this dossier – tend to confirm this point of view, with new, improved techniques added gradually in order to better understand the analyzed music.

In the analysis of *Yā Nasīm a-ṣ-Ṣabā* performed by ʿAlī Maḥmūd and violinist Sāmī a-sh-Shawwā – expounded in Part II –, even more refined techniques were used to remedy the problems that arise with old historical recordings – which are of the utmost importance for the understanding of the evolution of *maqām* music in the previous century.

Other, more classical techniques – such as slowing down the tempo while preserving the original pitch (the "stretching" of the recording) – were used for the latter analysis, especially when confronted with the virtuosity of the performers with changes of scales and *maqām*(s), and with nearly instantaneous executions of a *genos* or of a melodic passage.

All these techniques are today available to ethnomusicologists, notably in the area of *maqām* studies and research.[294] Knowing that there are hundreds of recordings available and still not analyzed in full, the domain of graphic – and video – analysis of pitch can probably hope for a bright future and for a continuous development of its techniques.

This is, at least, what the team of the CERMAA hopes to achieve in the next decades.

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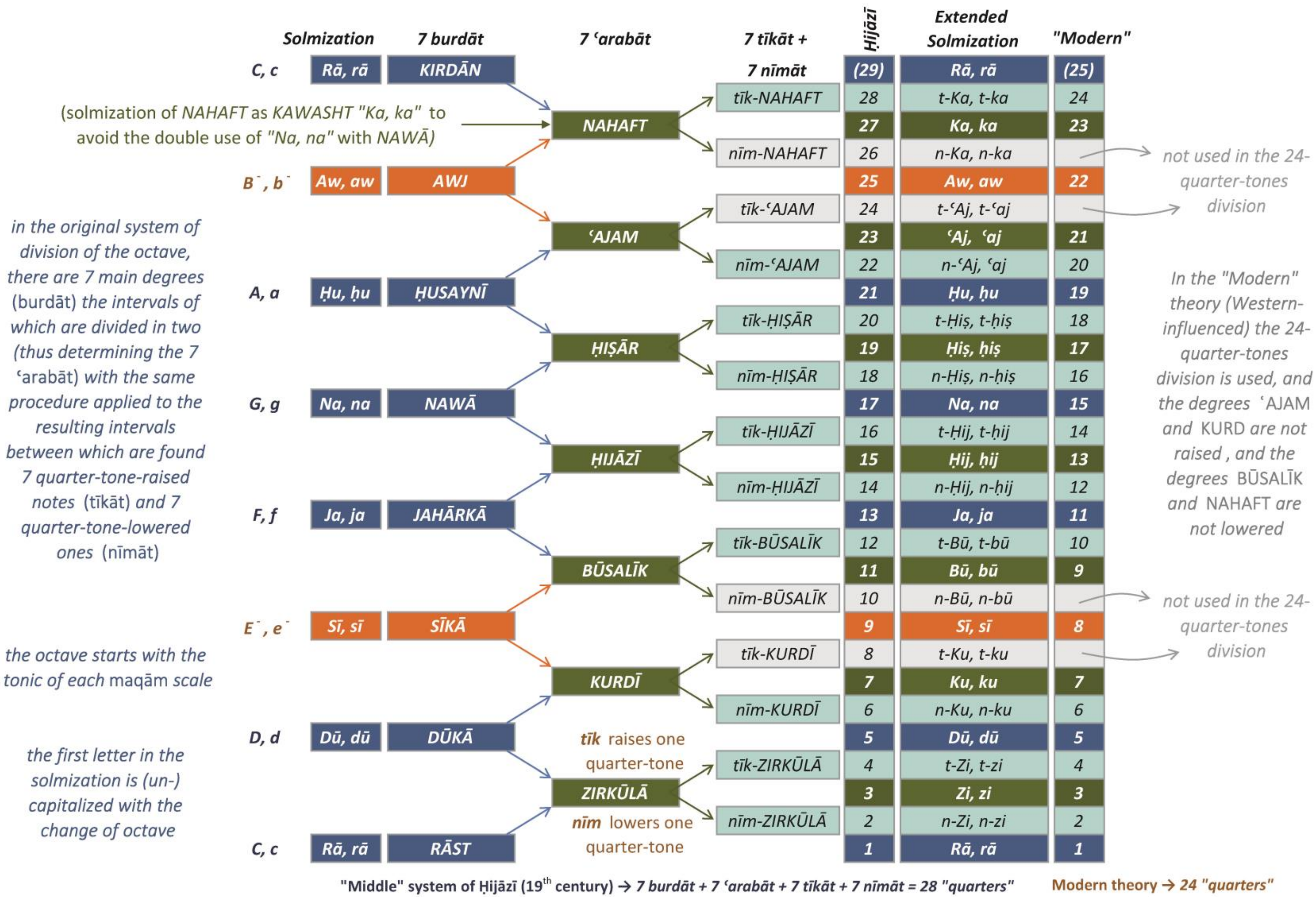
[290] Reference to "Elkholy, Samha. 1978. *The Tradition of Improvisation in Arab Music*. Giza, Egypt: Imprimerie Rizq:17" included here by the author. (See reference in the next footnote.)

[291] [Racy, 2000, p. 310].

[292] Aforementioned [Beyhom, 2018b].

[293] The "Video-Animated Music Analysis Project".

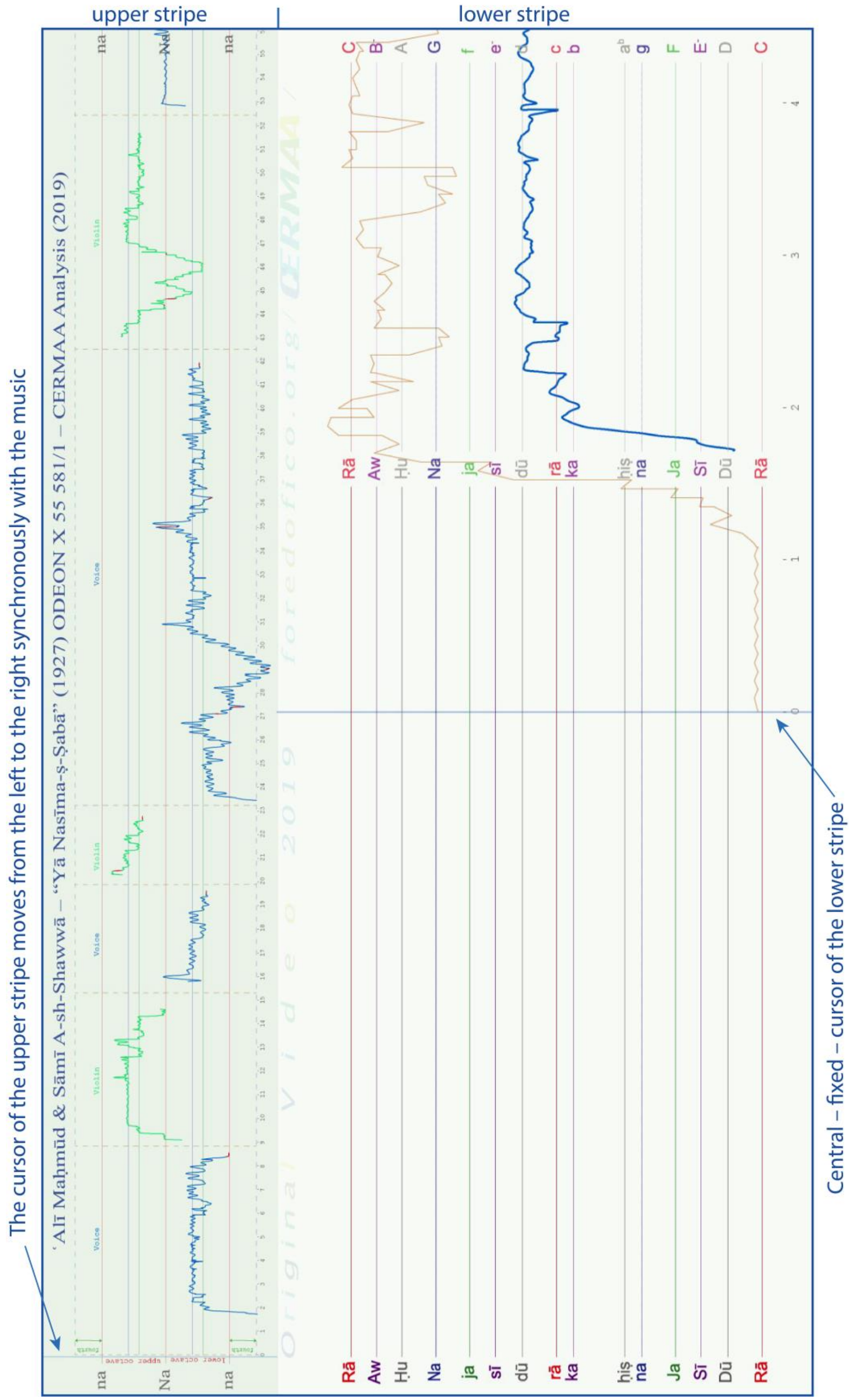
[294] While this remark concerns ethnomusicologists in general, I would like to add here to "Arabian" musicians – but also to fellow contemporary (and future) – (ethno-)musicologists from the Arabian countries: Please stop being ashamed of your legacy, as there is much more beauty in it than what your spoiled ears can hear…



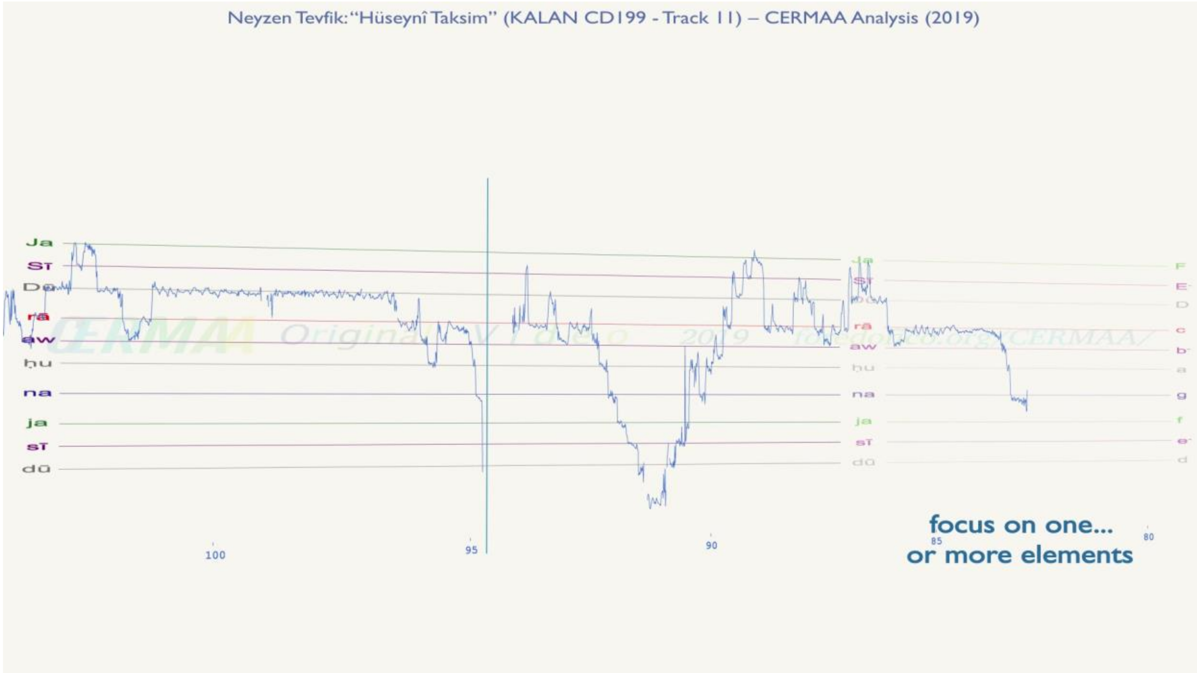
FHT 1 Extended solmization of the scale of *maqām* music with detailed explanations in the figure. Further explanations can be found in the articles [Beyhom, 2012 ; 2018b].

Type	Name	Main "tonic"(s)	Composition	Polychordal type	Remarks
Zalzalian	***rāst***	*rā* (*c*) or *na* (*g*), also on *ja* (*f*) and *dū* (*d*)	**4 3 3**	Mainly tetrachordal	Became prominent with Western influence
	bayāt	*dū* (*d*), also on *ḥu* (*a*) and *na* (*g*)	**3 3 4**	Mainly tetrachordal	Probably the most important component of *maqām* (s)
	ṣabā	*dū* (*d*)	**3 3 (2 [6 2])**	Mainly tetrachordal	Structurally intricated with ***ḥijāz*** type tetrachords 262, 352, 253
	sīkā	*sī* (*e* $^{-}$), sometimes on *aw* (*b* $^{-}$)	**3 4 [4]**	Mainly trichordal	Can be reintegrated within *rāst* as *rā* [4 3] *sī* 3 4; called ***faraḥnāk*** when on *b* $^{-}$
	ʿirāq	*aw* (*b* $^{-}$)	**3 4 3**	Mainly tetrachordal	Sometimes confused with ***sīkā***
Semi-tonal	***ʿajam***	*ʿAj* (B^{b}) (upper octave)	**4 4**	Mainly trichordal	"major", probably influenced by western wind instrumentarium
	ʿajam-ʿushayrān	*ʿaj* (b^{b}) (lower octave)	**4 4 2 [4]**	Mainly pentachordal	"major", probably influenced by western wind instrumentarium
	jahārkā	*ja (f)*	**4 4 2 [4]**	Mainly pentachordal	"major", sometimes confused with ***ʿajam-ʿushayrān***
	nahawand	*rā* (*c*)	**4 2 4**	Mainly tetrachordal	"minor", but with generally a small semi-tone
	būsalīk/ʿushshāq	*dū (d)*	**4 2 4**	Mainly tetrachordal	Like ***nahawand***
	kurd	*dū* (*d*)	**2 4 4 [4]**	Mostly pentachordal	"flamenco"
	"Piano ḥijāz"	*(see "Chromatic" below)*	**2 6 2**	Tetrachordal	Hybrid, mostly Mid-Eastern
Chromatic (hijāz types)	***ḥijāz-kār***	*rā* (*c*)	**2 5 3**	Tetrachordal	Two declinations based on the conservation of *sī* (*e* $^{-}$) unchanged in the general scale of *maqām* music
	ḥijāz-aṣl	*dū* (*d*)	**3 5 2**	Tetrachordal	
	Semi-tonal ("piano") ḥijāz	*nearly anywhere*	**2 6 2**	Tetrachordal	Called ***ḥijāz-kār*** if on *c*, ***sūzdal*** if on b^{b}, ***shah-nāz*** when on *d*, ***shadd-ʿarabān*** on *g*, ***awj-ārā*** on *b* $^{-}$
	nawā-athar (nakrīz)	*rā (c)*	**4 2 6 2**	Pentachordal	Mostly used in Maghreb countries and in Balkanic music; may be called ***ḥiṣār*** when on *dū (d)*

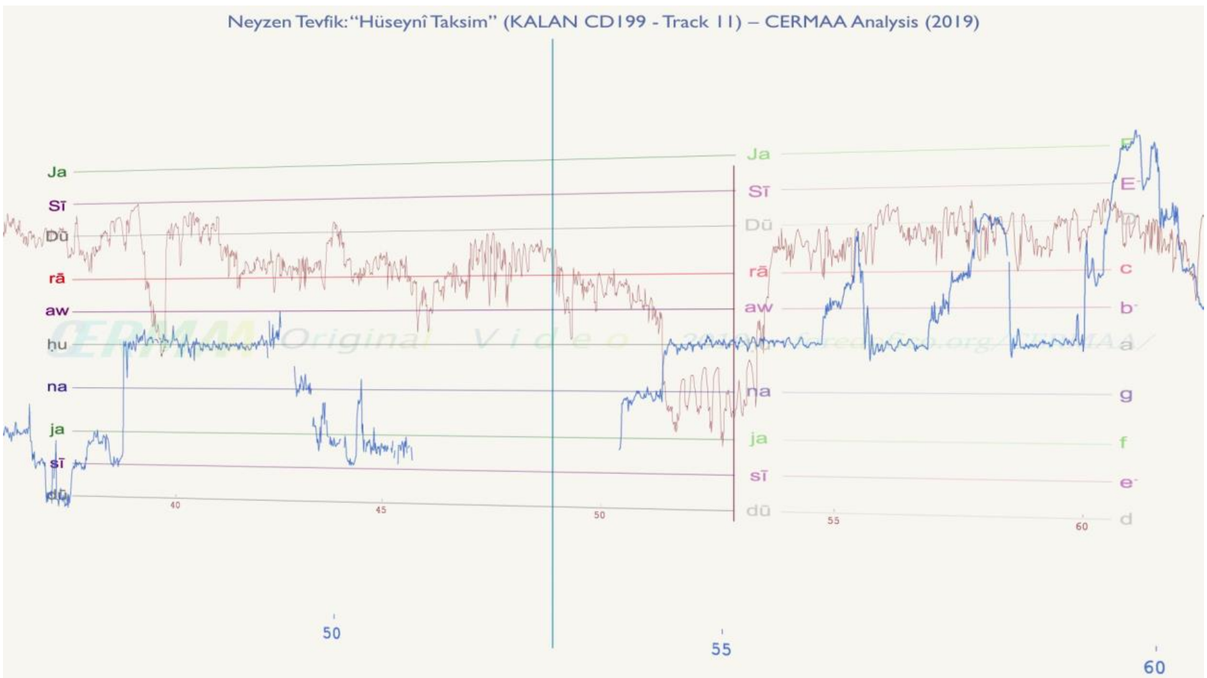
FHT 2 Main polychords used in *maqām* music. (See [Marcus, 1989, p. 300–308] for a comprehensive presentation of *ajnās* in Arabian *maqām* theory.)



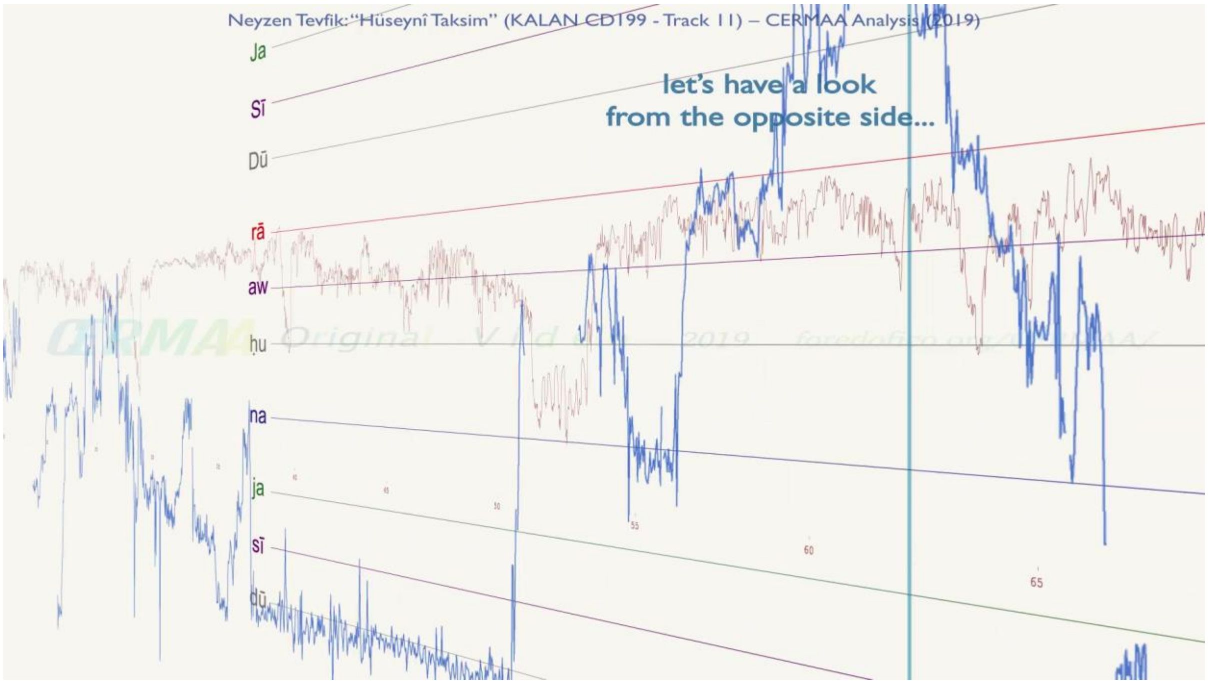
FHT 3 General disposition of the elements of the video analysis of *Yā Nasīm a-ṣ-Ṣabā* performed by ʿAlī Maḥmūd and Sāmī a-sh-Shawwā – here at 0 s_a.



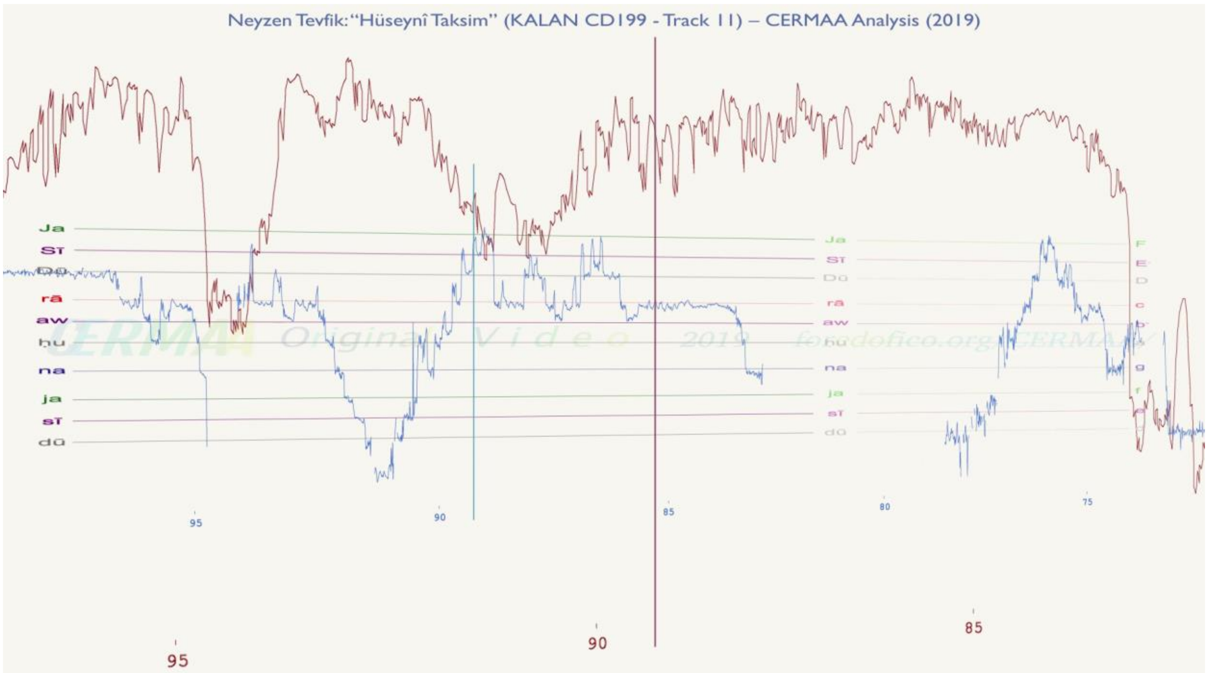
FHT 4 Frame from an early version of the 3D video analysis of the "Huseynî Taksim" by Neyzen Tevfik, showing the pitch (in blue) without the intensity.



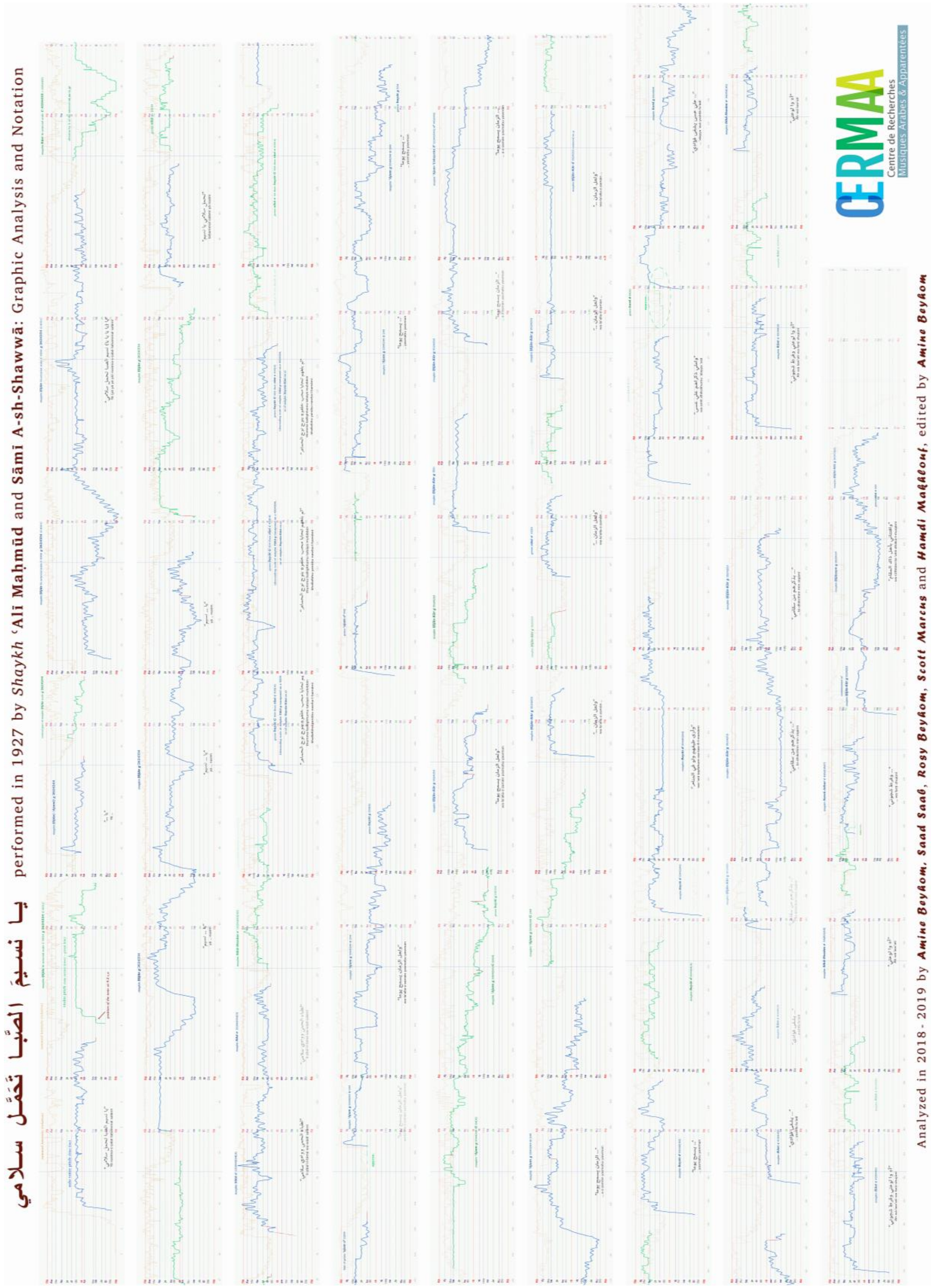
FHT 5 Frame from an early version of the 3D video analysis of the "Huseynî Taksim" by Neyzen Tevfik, showing the pitch (in blue) with the intensity (in light maroon) in the usual right to left animation.



FHT 6 Frame from an early version of the video analysis of the "Huseynî Taksim" by Neyzen Tevfik, showing the pitch (in blue) with the intensity (in light maroon) in the process of rotation (up to 180 degrees around the vertical axis).



FHT 7 Frame from an early version of the video analysis of the "Huseynî" Taksim by Neyzen Tevfik, showing the pitch (in blue) with the intensity (in light maroon) after the 180 degrees rotation (and after the simultaneous change of point of view in the 3D space), in the left to right animation.



FHT 8 Complete graphic notation of *Yā Nasīm a-ṣ-Ṣabā* printed (A0 format) for the 29th Festival and Conference (and Workshop) on Arabian music 2019 (مهرجان ومؤتمر الموسيقى العربية الثامن والعشرون) in Cairo. (Due to the Lebanese people's revolt on the 17th of October 2019, the author had to cancel his paper and the workshop planned for the aforementioned conference.)

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